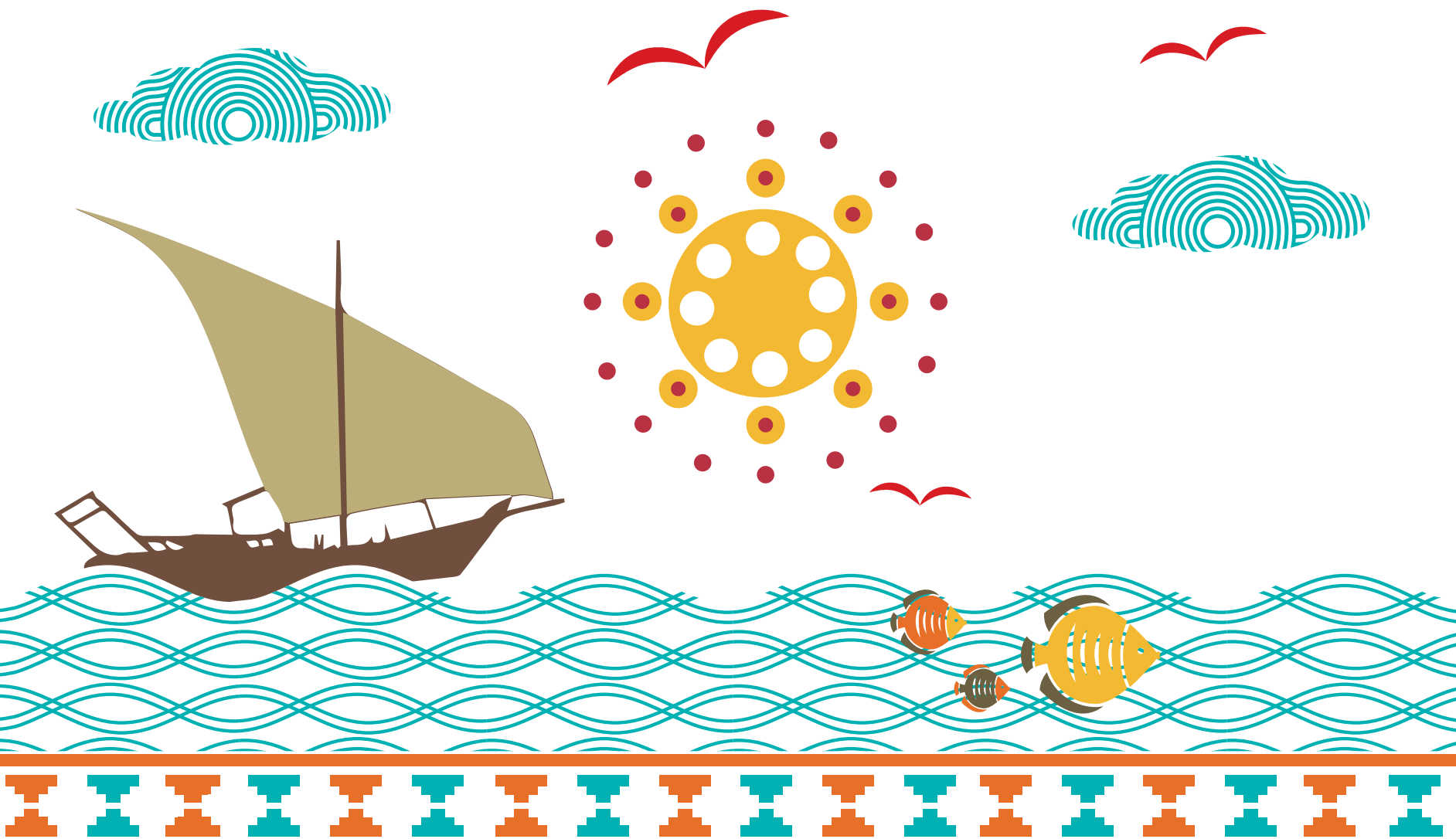


# THE **TORONTO** **DAILY** **No 3** **Hollywood** **REPORTER**

THR.COM/TORONTO

SEPTEMBER 7, 2014



A WORLD OF STORIES  
8th EDITION

23 OCTOBER - 01 NOVEMBER

#adff14

abudhabifilmfestival.ae



abudhabiff



@abudhabiff



@abudhabiff



@abudhabifilmfestival

ABU DHABI FILM  
مهرجان **FESTIVAL**  
أبو ظبي السينمائي

powered by twofour54° بتنظيم





# CFC IS THE NEXT GENERATION



Lauren Grant  
(Producers' Lab, 2006)



Mark Montefiore  
(Producers' Lab, 2006)



Slater Jewell-Kemker  
(Directors' Lab, 2013)

## CONGRATULATIONS TO OUR ALUMNI recognized as The Hollywood Reporter's NEXT GEN CANADA

CFC is proud to celebrate our 45 alumni with films at TIFF, including *Preggoland*, a Telefilm Canada Feature Comedy Exchange project.

# THE *Hollywood* REPORTER

TORONTO WEATHER AND HIGH TEMPS  
TODAY 73° F 23° C  
TOMORROW 74° F 23° C

## DAMON AND LONERGAN RETEAM FOR DRAMA *MANCHESTER*

By Borys Kit and Tatiana Siegel

**M**att Damon is set to reteam with his *Margaret* writer-director Kenneth Lonergan for a drama titled *Manchester-by-the-Sea*.

Sources say **Gigi Pritzker**, who is in town with *Rosewater*, is close to signing a deal to produce and fully finance *Manchester* through her OddLot Entertainment. Pritzker recently told *THR* that OddLot, whose credits include *Draft Day* and *Ender's Game*, is ramping up its output to three to four films a year in the less-than-\$20 million range.

Preproduction is set to begin Sept. 8 for a fall shoot. Lonergan will direct his own script, said to be tonally similar to *You Can*

CONTINUED ON PAGE 2

## Fest Disrupted by Storm, Traffic

By Scott Roxborough and Etan Vlessing

**M**onsoon rains and Mumbai-style gridlock greeted guests on the festival's opening weekend, with torrential downpours washing out red-carpet galas and bumper-to-bumper traffic causing delays and testing tempers.

Friday night's thunderstorms threatened to rain on **Bill Murray's** parade as the sky opened up just before the world premiere of his latest, *St. Vincent*. Protected only by the tiny umbrella held over him by a distressed publicist, Murray got soaked but still worked the crowd, signing autographs and cracking wise with fans.

The prepremiere bash of

CONTINUED ON PAGE 2

## Meet the New Billionaire Benefactors

There might be nowhere to park a yacht, but this year's Toronto Film Festival still is drawing one-percenters, savvy heirs and even royalty By Pamela McClintock and Tatiana Siegel

**A** new group of deep-pocketed investors is making its presence known at this year's Toronto Film Festival. Whether a new **Megan Ellison** emerges or another **Tim Headington** (**Graham King's** former backer who since has left the business) remains to be seen.

Leading the latest crop are **Manoj Bhargava**, founder of 5-hour Energy, maker of the popular energy drink, and **Ken Kao**, heir to the Garmin GPS fortune. Another new player is **Lady Monika Bacardi**, who is at the festival with **Barry Levinson's** *The Humbling*, starring **Al Pacino**. The Italian-born Bacardi is the widow of rum heir **Lord Luis Bacardi** and, according to her publicist, is a member of the British royal family.

Bhargava, whose estimated worth has fluctuated between \$800 million and \$4 billion in recent years, is backing **Andrew Karpen's** new U.S. distribution company, Bleecker Street. The energy-drink mogul, who was born in India and emigrated to the U.S. as a child, already was involved in the film business before teaming with Karpen, ponying up financing

for **Shivani Rawat's** ShivHans Pictures. That company's growing slate includes **Jay Roach's** high-profile **Dalton Trumbo** biopic *Trumbo*, with **Bryan Cranston** as the blacklisted screenwriter; *Danny Collins*, directed by **Dan Fogelman** and starring **Al Pacino**; and *Captain Fantastic*, directed by **Matt Ross** and starring **Viggo Mortensen**.

Kao is the financing muscle behind Bloom, the new foreign-sales company run by **Alex Walton** that will work in concert with Kao's Waypoint Entertainment. Kao's father is **Min H. Kao**, an American businessman and co-founder of the GPS system who is worth an estimated \$2.9 billion. The auteur-minded Kao currently is in production in Japan on **Gus Van Sant's** \$25 million drama *Sea of Trees*, starring **Matthew McConaughey** and **Naomi Watts**.

Though Bacardi has been financing Italian-language films for seven years, *Humbling* marks her first foray into English-language films through her recently launched AMBI Pictures.

"It was a childhood dream to make movies,"

CONTINUED ON PAGE 2



Kao



Pritzker



Jennifer Garner arrived at the premiere of her film *Men, Women & Children* on Sept. 6.

GARNERING BUZZ

(AP PHOTO/THE CANADIAN PRESS, DARREN CALABRESE)

THR HEAT INDEX



KEVIN SMITH

The *Tusk* director is riding high thanks to a promotional tie-in with an L.A.-based marijuana dispensary that will sell two new cannabis strains, Mr. Tusk and White Walrus.



ALEJANDRO G. INARRITU

The Mexican director's *Birdman*, despite opening the Venice Film Festival to rave reviews and generating Oscar buzz for star **Michael Keaton**, comes up empty at the Golden Lion ceremony.

KNOW YOUR DEALMAKER



James Norrie

**Head of International Sales, Salt**  
Norrie played a key role in turning *Miss You Already*, a comedy from *Twilight* director **Catherine Hardwicke**, into a hit with buyers, scoring deals across most of Europe, the Middle East and Asia. Shooting on the film, which stars **Drew Barrymore**, kicks off in London on Sept. 7.

MEANWHILE, IN THE REAL WORLD ...

At the U.S. box office, the \$32 million faith-based drama *The Identical* was on track to earn less than \$2 million for the weekend. *Guardians of the Galaxy* held on to the No. 1 spot and neared a \$300 million total domestic haul.

Swedish drama *A Pigeon Sat on a Branch Reflecting on Existence* won the Golden Lion at the Venice Film Festival. **Adam Driver** earned best actor for *Hungry Hearts*.

Paramount announced the 2017 and 2018 release dates for the next two *Terminator* films.

The NYPD has launched an investigation into the death of **Joan Rivers**, who died Sept. 4.

Manchester

CONTINUED FROM PAGE 1

*Count On Me*, his 2000 breakthrough, which starred **Mark Ruffalo** and **Laura Linney** and earned Lonergan an Oscar nomination for original screenplay.

In *Manchester*, Damon will play a Boston-living ne'er-do-well plumber who returns home to the titular town after he learns his brother has died. There, he is forced to care for his 16-year-old nephew but finds himself crumbling due to a secret tragedy in his past.

Damon and Lonergan previously worked on *Margaret*, a drama whose release was held up for years due to editing and budgetary issues before coming out in 2011.

This would be Lonergan's first film since then, although he has been busy with stage productions. *This Is Our Youth*, a play written by Lonergan that stars **Michael Cera** and **Kieran Culkin**, opens on Broadway on Sept. 11.

Damon will slip the movie in before he rockets to *The Martian*, a Fox science-fiction drama being directed by **Ridley Scott** that is due to start shooting in November. The actor is repped by WME and Ziffren Brittenham; Lonergan is repped by WME and Jackoway Tyerman. Oddlot declined comment. **THR**



Bacardi

Billionaires

CONTINUED FROM PAGE 1

Bacardi says. "It's an unfortunate time in the world right now, and movies make you dream and distract you [from] the present time."

Bhargava, Kao and Bacardi will try to follow in the footsteps of such established players as Hyatt hotel heiress **Gigi Pritzker** (here with **Jon Stewart's** *Rosewater*) and Megan Ellison, whose father, **Larry**, the CEO of Oracle, is one of the richest people in the world and who has become a major player in the indie film world, producing acclaimed titles such as **Spike Jonze's** *Her* and **Kathryn Bigelow's** *Zero Dark Thirty*.

Regardless of their bonafides in the film business so far, the indie film community will embrace the new cash flow. Says WME Global head **Graham Taylor**: "You have more money and more money coming in to the space, which is a good thing for the independent film business." **THR**

Relativity Nabs U.S. Rights to Berry's *Kidnap*

By Tatiana Siegel

Relativity has acquired U.S. distribution rights to the **Halle Berry** thriller *Kidnap* from Lotus Entertainment. A source pegs the deal at nearly \$2 million.

The deal marks the second acquisition from Relativity since the Toronto Film Festival kicked off Sept. 4, along with *The Woman in Black 2*, the sequel to the 2012 smash horror film starring **Daniel Radcliffe**.

Lotus Entertainment and Gold Star Films financed the film, with Lotus handling international sales. *Kidnap* also marks the second domestic deal for Lotus and Gold Star in recent weeks, after Lionsgate acquired the North American rights to **Henry Hobson's** zombie film *Maggie* starring **Arnold Schwarzenegger** and **Abigail Breslin**.

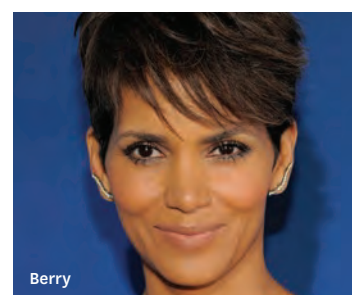
**Luis Prieto** (*Pusher*) is attached to direct the film, based on **Knate Gwaltney's** debut screenplay. The film is set to begin production later this fall.

**Lorenzo di Bonaventura** and **Erik Howsam** are producing the film. Executive producers are **Joey Tufaro** and **Colin Bates**, along with Lotus' **Bill Johnson**, **Jim Seibel**, **D.J. Gugenheim** and **Ara Keshishian**. Berry also will executive produce with her partner **Elaine Goldsmith-Thomas** through their 606 Films production banner.

The film is an action thriller that follows a mother (Berry) who will stop at nothing to rescue her kidnapped son.

Berry is repped by CAA, manager **Vincent Cirrincione** and attorney **Doug Stone**. Prieto is handled by CAA. Gwaltney is repped by CAA and attorney **Darren Trattner**.

CAA packaged the project and reps the domestic rights. **THR**



Berry

Fest Disrupted

CONTINUED FROM PAGE 1

**Morgan Freeman-** and **Diane Keaton-**starrer *Ruth & Alex* at Michael's on Simcoe also was a washout. "I wish I had my own umbrella business," joked one of the party reps. "I'd make a fortune tonight." **Ben Stiller**, in Toronto for **Noah Baumbach's** *While We're Young*, was set to appear live on the annual Stand Up to Cancer telecast airing Sept. 5 until lightning knocked out the satellite feed. Inclement weather also diverted and grounded flights into Toronto. Two-time Oscar winner **Paul Haggis**, en route from New York, was forced to land in Ottawa, where passengers were stuck for the night. "The crowd was excited to be at a Days Inn with an Oscar winner," says a fellow passenger and festgoer.

But if the weather was bad, the traffic was worse. TIFF's decision to make main thoroughfare King Street a pedestrian-only promenade between University Avenue and Peter Street nearly shut the city down. Press conferences and junkets were badly disrupted, and director **Jason Reitman** and most of his *Men, Women & Children* cast, including **Jennifer Garner** and **Ansel Elgort**, were 30 minutes late to the Bell Lightbox.

**Robert Downey Jr.** arrived late to an "intimate Canadian roundtable" for his opening-night film *The Judge*. "We're running late, and this has to do with the infrastructure of your city," Downey said, joking he was planning to "set up a zip-line system" to get things moving again. **THR**

# 2015<sup>TH</sup> BEIJING INTERNATIONAL FILM FESTIVAL 第五届北京国际电影节

April 2015

- Tiantan Award
- Opening Ceremony
- Beijing Film Panorama
- Film Magic·Beijing Forum
- Beijing Film Market
- The Best In Wo·Film Carnival
- Closing & Awards Ceremony

H O S T : State Administration of Press, Publication, Radio, Film and Television of The People's Republic of China  
People's Government of Beijing Municipality

ORGANIZER : Film Bureau of the State Administration of Press, Publication, Radio, Film and Television of The People's Republic of China  
Beijing Municipal Bureau of Press, Publication, Radio, Film and Television (Beijing Municipal Bureau of Copyright)

Tel: +86-10-85014679  
Fax: +86-10-85014685  
Official website: [www.bjiff.com](http://www.bjiff.com)  
E-mail: [info@bjiff.com](mailto:info@bjiff.com)

  
China  
unicom 中国联通  
创新·改变世界  
Exclusive Strategic Partner

  
精彩在沃



北京国际电影节  
BEIJING INTERNATIONAL FILM FESTIVAL



Maksim Emelyanov plays a Russian soldier in the Chechnya-set *The Search*.

## Hazanavicius Re-Cuts *Search* for Toronto

**The Artist director shaved 17 minutes off the original version of his dark war drama after a negative reaction in Cannes**

By Rhonda Richford

**M**ichel Hazanavicius will take on Toronto armed with a new version of his Chechnya-set drama *The Search*. After receiving mixed reviews in Cannes, the *Artist* Oscar winner shaved 17 minutes off what he characterizes as an “angrier” version.

“When we went to Cannes, the movie was not 100 percent ready,” he tells *THR*. “So the press

was mixed — we had some good reviews and some bad reviews. But when I saw the movie I wanted to re-cut it. I knew that the editing process was not completely done, and the reviews helped me to find the way to re-cut the movie.”

Working through “at least 15 versions,” he collaborated with star and wife **Berenice Bejo** to soften the rhetoric of her human rights commission worker, Carole.

“I realized that [the character] was an obstacle, creating distance between the emotion of the story and the audience and making them reject it a little bit,” he says. With the more earnest tone, he says audiences are able to relate to the film more and make their own judgments. “When people see the movie, they like it, so maybe there’s a gap between the critics and journalists and the audience,” he notes.

Though the film received a long ovation at the public premiere in Cannes, there were boos during the press screening, which led social media to quickly characterize its reception as poor. “At the morning screening, some journalists booed and whistled and I learned the day after that they were Russian journalists,” says Hazanavicius. “That made it seem very negative because just after the screening some journalist tweeted, ‘The movie has been booed,’ and actually, I’m proud of those boos. I have no problem being whistled and booed by some Russian patriotic journalist.”

The film still is searching for U.S. distribution. “Critics are one thing, but I expect more from the audience,” says the director. “I hope the American distributors will go into the theaters with the audience and see how the real audience reacts.” *THR*

## GERMAN AND RUSSIAN MEGASTARS TEAM FOR *ANATOLIA*

By Scott Roxborough

**T**he political leaders of Germany and Russia may be at loggerheads over the crisis in Ukraine, but the two countries’ biggest film stars are joining forces.

German actor-director **Til Schweiger** and Russian multi-hyphenate **Fedor Bondarchuk**, the biggest box-office draws in their respective countries, have signed on to co-star in the culture-clash comedy *Anatolia*.

The film has Schweiger as a divorced dad traveling with his son to the Turkish coast, a popular destination with German and Russian tourists. There he meets Bondarchuk’s character, a

Russian businessman hoping for a few days of sun and sex with his mistress. When Bondarchuk’s wife arrives, Schweiger has to pose as the Russian mistress’ lover. But when she starts to fall for the German, chaos ensues.

Bondarchuk’s latest, the 3D World War II epic *Stalingrad*, has grossed close to \$70 million, making it the most successful Russian film of all time. Sony is releasing the film stateside. Schweiger has delivered a series of German-language hits, including romantic comedies *Rabbit Without Ears*, which earned some \$74 million locally, and *Kokowaah*, which grossed \$43 million.

Berlin-based A Company is producing *Anatolia* with Bondarchuk’s Non-Stop Productions. Warner Bros. Germany, which produces and releases Schweiger’s German films, has expressed interest in coming aboard as a co-producer. The project is pursuing regional subsidy funding in Europe and hopes to begin shooting next year for a holiday 2015 or early 2016 release. *THR*



Schweiger



Bondarchuk

## Adam Sandler Is Worried About Children in the Internet Age

**‘It’s tough to watch as a parent,’ the *Men, Women and Children* star says of the new Jason Reitman-directed drama** By Etan Vlessing

**J**ason Reitman’s *Men, Women & Children*, which plays on people’s fears over new technology, left its star **Adam Sandler** terrified about the impact of smartphones and the Internet on his family.

“As a parent, you realize that there’s stuff out there that can be painful to everybody, and it’s right there if you hit a button,” the actor said at the *Men* press conference Sept. 6.

“It’s a rough thing to watch as a parent, and you pray you’re doing everything to protect your life and your family from going that way,” Sandler added.

Reitman’s latest movie looks at teenagers and their parents navigating the Internet and how it changes how people see themselves and those they love.

Co-star **Jennifer Garner** admitted new technology has her mystified and fearful about its impact on her own family.

“We’re so behind. I’ve got to suddenly get on these

things before my daughter wants to be on Instagram or Facebook,” the actress said.

*Men* also stars **Kaitlyn Dever**, **Ansel Elgort** and **Rosemarie DeWitt**.

Reitman sidestepped a question about the recent celebrity hacking scandal, in which nude photographs of Hollywood stars including **Jennifer Lawrence** and **Kate Upton** were posted online.

“I think 100 years from now, we will feel so foolish about how we were walking in the dark with this new technology,” he said.

“We got the Arab Spring and ‘hashtag’ Ferguson, and at the same time we have this nonsense that happened last week,” Reitman continued.

Added Sandler: “We just have to stop masturbating for a moment to figure it all out.” *THR*



# TRINIDAD AND TOBAGO

Completely **Adaptive**  
Yet **Remarkably**  
**Unique**

**CASH  
REBATE  
UP TO 55%**



SOUTH AMERICA ■ INDIA ■ CUBA ■ VIETNAM ■ THE CARIBBEAN

THERE ARE STORIES TO BE TOLD AND MANY GOOD REASONS TO HAVE THEM CREATED HERE! TRINIDAD AND TOBAGO OFFERS DIVERSE CULTURES AND VERSATILE LANDSCAPES, ALLOWING IT TO TRANSFORM INTO MANY LOCATIONS. EVEN BETTER, OUR PRODUCTION EXPENDITURE REBATE PROGRAMME GRANTS A CASH REBATE UP TO 55% FOR EXPENSES AND LABOUR INCURRED.

VISIT [WWW.TRINIDADANDTOBAGOFILM.COM](http://WWW.TRINIDADANDTOBAGOFILM.COM) FOR MORE INFORMATION.  
THERE HAS NEVER BEEN A BETTER TIME TO MAKE YOUR MOVIE IN TRINIDAD AND TOBAGO!



# TORONTO DEALS

**KA-CHING!**  
WHO'S INKING  
ON THE DOTTED LINE  
AT THE FESTIVAL

## Keanu Reeves Joins Supernatural Thriller *Daughter of God*

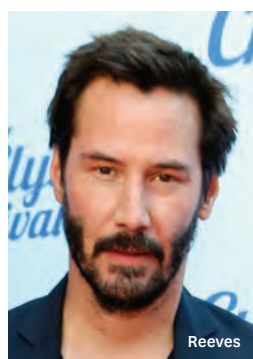
By Pamela McClintock

Keanu Reeves and Cuban-born actress Ana de Armas are set to star in Gee Malik Linton's dramatic thriller *Daughter of God*, which is scheduled to begin shooting in November. The film marks the actors' second collaboration after Eli Roth's upcoming *Knock Knock*.

Fortitude International announced the deal for *Daughter of God*, and will presell the project to foreign buyers gathered at the Toronto International Film Festival.

Linton wrote the script, about a young Latina woman (de Armas) who experiences strange happenings as a police detective (Reeves) searches for the truth behind his partner's death.

Reeves, Linton and Robin Gurland are producing the picture, with Cassian Elwes and Daniel Grodnik



executive producing. CAA and Elwes are co-repping domestic rights, while Grodnik is co-financing.

"It's a thrill for me to work on such an exciting project with Keanu, our fourth movie together," said Elwes. "Our latest film, Eli Roth's *Knock Knock* co-stars a bright new talent in Ana de Armas and we are thrilled she has agreed to play the lead in *Daughter of God*. It was Gee's amazing script that won us all over."

*Knock Knock* is now in postproduction.

Reeves, who is represented by CAA and 3 Arts Entertainment, next will be seen in theaters Oct. 24 in the thriller *John Wick*, from Lionsgate.

De Armas also is represented by CAA, along with Media Art Management.

## Gaumont Closes Deals on *Gemma Boverly*

French giant Gaumont locked up major presales on *Gemma Boverly*, a romantic comedy based on the Posy Simmonds graphic novel, closing deals with ProKino for Germany, Metropole for Canada, Exponenta in CIS and Victory in Benelux, among many other territories. Gemma Arterton stars alongside French actor Fabrice Luchini in the feature, a playful modern take on Gustave Flaubert's classic novel *Madame Bovary*. In this version from director Anne Fontaine (*Coco After Chanel*), Arterton plays a passionate young British woman who moves with her husband to rural France, where she meets a quirky French baker (Luchini).

## Starz Grabs Cox's Directorial Debut

Starz has acquired North American rights to *Just Before I Go*, the feature directorial debut of Courtney Cox. *Just Before* stars Seann William Scott as a man who has given up on life and decides

to head home to settle unfinished business before ending it all.

## Venice Winner *Party* Sells Wide

Buyers are hot for Israeli euthanasia comedy *The Farewell Party*, which won a jury prize in Venice Sept. 6, with Beta Cinema locking up multiple territory deals ahead of the film's premiere in Toronto. Beta sold the film to Germany (Neue Visionen), Benelux (Cineart), Switzerland (Frenetic), Austria (Polyfilm) and Australia/New Zealand (Jiff) with talks underway for France, Spain, Italy and Japan. The feature from directors Sharon Maymon and Tal Granit is set in a retirement home in which a group of friends build a self-euthanasia machine to help their terminally ill friend.



## Cinelicious Takes Two Decker Films

Specialty distributor Cinelicious Pics has acquired all rights in North America to Josephine Decker's erotic thrillers *Butter on the Latch* and *Thou Wast Mild & Lovely*. The director's features, shot back-to-back, screened at this year's Berlin International Film Festival.

## Arclight Nabs Worldwide Rights to *Deathday*

Arclight Films acquired worldwide rights and initial sales for psychological thriller *The Deathday Party*, Eddie Tse's directorial debut. The movie is a psychological thriller about a woman (played by Anita Yuen) who wakes up in a cold and unfamiliar operating room with no memory of how she ended up there.

## A71 Entertainment Acquires *The Valley*

Indie distributor A71 Entertainment has picked up



◀ Courtney Cox's directorial debut has sold to Starz for North America.



Arterton



Decker

Canadian rights to Kyle Thomas' *The Valley Below* ahead of its TIFF world premiere Sept. 7. A71 plans a fall 2015 release for the film, which features four narratives set in Alberta's Badlands region.

## Film Sales Wants Some *Guidance*

Andrew Herwitz' Film Sales Company has taken on world sales duties for TIFF Discovery film *Guidance*. The comedy, written, directed by and starring Pat Mills, follows an unemployed, alcoholic former child star who steals the identity of a high school guidance counselor.



## Jernej Razen Joins Electric Entertainment

Former Relativity Media executive Jernej Razen has joined Dean Devlin's Electric Entertainment as vp of acquisitions and development in the company's international sales division. Razen oversaw the U.S. acquisition and distribution of such titles as Navy SEALs actioner *Act of Valor*.

## FilmNation Revives *Lily Chen*

FilmNation has bought film rights to Danica Novgorodoff's graphic novel *The Undertaking of Lily Chen* about postmortem brides with a view to making a Chinese-language movie. **VIII**

**ATLANTIC.**

WORLD PREMIERE

Directed by Jan-Willem van Ewijk | Produced by Augustus Film | Sales: Fortissimo Films

## TIFF KIDS

**SECRETS OF WAR**

INTERNATIONAL PREMIERE

Directed by Dennis Bots | Produced by Rinkel Film, Bijker Film &amp; TV | Sales: Sola Media

## WAVELENGTHS

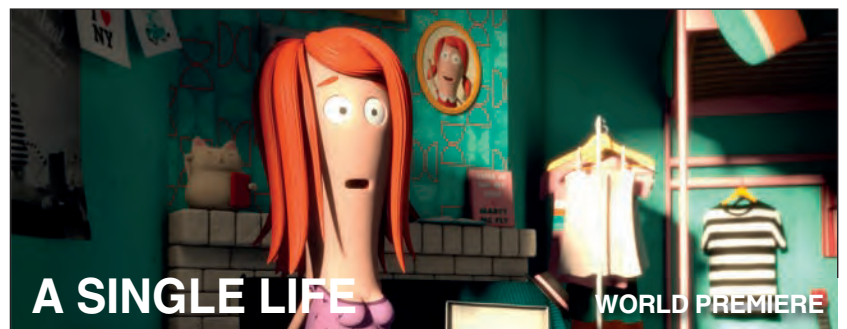
**EPISODE OF THE SEA**

Directed by Lonnie van Brummelen &amp; Siebren de Haan | Produced by Van Brummelen &amp; De Haan

## INTERNATIONAL SHORT CUTS

**THE LAST DAY OF SUMMER**WORLD  
PREMIERE

Directed by Feike Santbergen | Produced by Filos

**A SINGLE LIFE**

WORLD PREMIERE

Directed and produced by Job, Joris &amp; Marieke | Sales: SND Films

# About Town

RAMBLING REPORTER *By Chris Gardner*



Freeman

## No Mayday for Morgan

Morgan Freeman was more than 90 minutes late to the pre-reception party for his film *Ruth & Alex* at Michael's restaurant Sept. 5, but it wasn't due to a wardrobe malfunction. The cause of the delay was a series of mechanical malfunctions on the private jet he was piloting into Toronto from Mississippi. "The slats would not retract in the air," Freeman told *THR* minutes after arriving. "We were about 10 minutes in the air trying to get them to retract, but they didn't so we went back and landed." Once back on the ground, Freeman, 77, who has had his pilot's license since he was 65, said he "cycled the slats located on the leading edge of the wing" a few times with success and took off again, only to encounter the same issue. "Once we got in the air, they still didn't work again, so we landed," he explained of his second, third and fourth trip in the air. "Had to put the plane away and take out the other plane." (Luckily, he has two, noting that "there's no sense in having [just one] plane, if you're using it for business.") Freeman brushed off any notion that he faced peril in the air. "I just didn't know how late I was," he said. "I was never in any danger."

## Need to Chill? Toronto's Newest Ice Bar Can Help

"When people leave this place, the one comment we always get is that they feel like James Bond," says Greysham Bailey of his Chill Ice House, a new watering hole made of ice. Bailey, whose family has been in the ice business for 22 years, opened the bar at 82 Bathurst Street six weeks ago. It features a 1,200-square-foot walk-in freezer filled with 187,000 lbs. of ice chilled between -4 and -6 degrees Celsius. Before entering, guests (who pay a \$15.95 cover charge) are outfitted with either a red or a blue cape-style parka (made

by Canadian outerwear designer CMFR) complete with faux-fur hood and knit gloves. "It's an art gallery, an exhibit, where you can have a drink out of an ice cocktail glass," says Bailey, pointing out ice sculptures of a giant boom box, the Stanley Cup and *Frozen*'s Olaf. The place is eco-friendly to boot. "We have waterless urinals and phenomenal insulation in the freezer," says Bailey (thankfully the bathrooms aren't

made of ice), adding that the bar's electric bills average a modest \$900 per month. "People think I'm crazy," Bailey jokes, referring to running an ice bar in soon-to-be-frozen Toronto. "And they're probably right."



Chill Ice Bar is adjacent to the Thompson hotel.

## Save the Last Dance for Bill Murray

Nobody had more fun on Bill Murray Day than Bill Murray. The 63-year-old actor stretched out his honorary day Sept. 5 well past the 24-hour mark, keeping the celebrations rocking until nearly 3 a.m. and showing off his skills on a makeshift dance floor in the VIP section at The Weinstein Co.'s *St. Vincent* premiere afterparty at Patria. His bust-a-move partners also had a blast: *Vincent* co-star Melissa McCarthy did the robot with *Bridesmaids* pal Kristen Wiig; Wiig's *Welcome to Me* co-star Linda Cardellini jammed to a remix of Aretha



McCarthy borrowed Murray's crown at the *St. Vincent* party.

Franklin's "Respect" and Michael Jackson's "Billie Jean" surrounded by a bevy of the bash's hottest actors-turned-dancers, Chris O'Dowd, Scott Speedman and Josh Charles. "It's a great night to be that guy," said one reveler of Murray.

## Hacker Film Director Warns Hollywood: 'They Want to Destroy'

One director is finding his TIFF entry unexpectedly timely, after the recent Hollywood hacking scandal that exposed nude photos of Jennifer Lawrence and Kate Upton to the world. "Every system out there can be hacked — Hollywood included," says Baran bo Odar, whose German-language hacktivist thriller *Who Am I — No System Is Safe* had its world premiere here Sept. 6. "Black-hat hackers love chaos, and they want to destroy. They want to



Who Am I — No System Is Safe

go into a system, and it could be a Hollywood system, and steal stuff and make money out of it or make fun of it."

## Cynthia Nixon Sheds 1980s Premiere Panic

Before the debut of her pic *Ruth & Alex*, Cynthia Nixon revealed that her very first movie premiere, for 1980's *Little Darlings* at the age of 13, burned a traumatic experience into her memory. "It was the first time I had seen a movie I was in with an audience, and I was so scared that all the blood went to my head and I had no hearing for the first 30 to 45 minutes of the film," said Nixon, accompanied by her middle child Charlie as her fest date. "I was just in a panic watching the images flash by." The veteran thesp added that she's not so nervous anymore, which means her hearing should be unaffected this go-round. "Knock on wood," she joked.



Nixon in *Little Darlings*

## Meanwhile, Ed Zwick Feels the Heat

Days away from the Sept. 11 world premiere of his *Pawn Sacrifice*, about chess master Bobby Fischer, Toronto first-timer Ed Zwick was feeling the heat. "It's always a bit of a nail-biting time," said the helmer before Giorgio Armani's global student film showcase Films of City Frames at St. Lawrence Centre for the Arts on Sept. 6. "But if you're smart enough, you don't wait for an audience to tell you that you have something and you've had an honest conversation with yourself about what you've intended and what you've accomplished." What Zwick accomplished at Armani's event was doling out filmmaking wisdom as a mentor to aspiring auteurs. "Whoever doesn't honor a young person shames them," he says. "It's our job." **THR**



Zwick

Cinemaundici and Babe Films with Rai Cinema PRESENT



tiff. toronto international film festival  
OFFICIAL SELECTION 2014

19th BUSAN International Film Festival  
2-11 October, 2014

BFI LONDON FILM FESTIVAL  
2014

a film by **FRANCESCO MUNZI**

# BLACK SOULS

ANIME NERE

Credits not contractual

**Rai Com**

[www.videolibrary.raicom.rai.it](http://www.videolibrary.raicom.rai.it)

Contact:  
**MATTIA ODDONE**  
Mobile +39 335 5494075 - [mattia.oddone@rai.it](mailto:mattia.oddone@rai.it)  
**CATIA ROSSI**  
Mobile +39 335 6049456 - [catia.rossi@rai.it](mailto:catia.rossi@rai.it)

Press & Industry 1 09/07/14 11:45AM Scotiabank 10 (Scotiabank Theatre)  
Press & Industry 2 09/09/14 11:45AM Scotiabank 11 (Scotiabank Theatre)  
Public 1 09/08/14 7:00PM Scotiabank 1 (Scotiabank Theatre)  
Public 2 09/10/14 6:45PM Scotiabank 3 (Scotiabank Theatre)  
Public 3 09/13/14 3:30PM Cinema 1 (TIFF Bell Lightbox)

## ITALIAN PRIVATE SCREENINGS

Tuesday Sept. 9th, TIFF Bell Lightbox Cinema 7 (6th floor)  
9.30am ANOTHER SOUTH by Gianluca Tavarelli  
12.30pm THE DINNER by Ivano De Matteo

  
THE BUSINESS STREET  
FESTIVAL INTERNAZIONALE DEL FILM DI ROMA

10th year  
**ROME 2014**  
**OCTOBER 17 | 21**

  
NEW CINEMA NETWORK  
FESTIVAL INTERNAZIONALE DEL FILM DI ROMA

# About Town



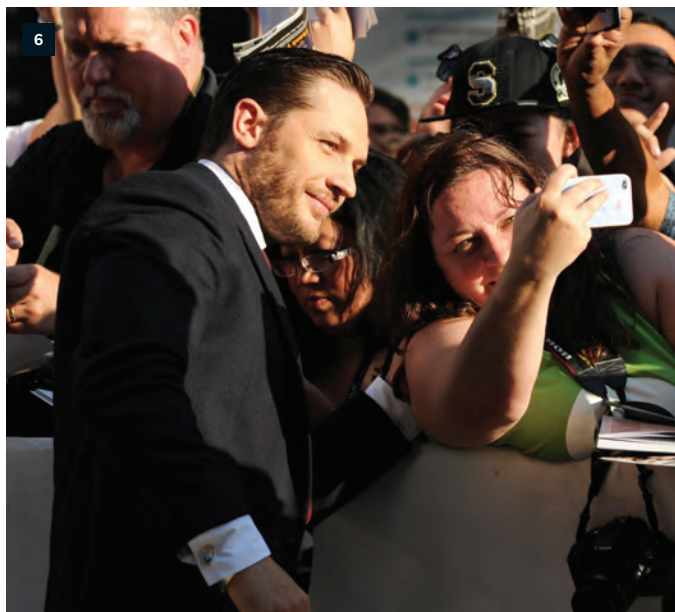
**1** *Red Army* director Gabe Polsky (center) hit the ice at University of Toronto Varsity Arena on Sept. 6 with his film's executive producer Liam Satre-Meloy (left) and Tom Bernard, co-president of Sony Pictures Classics. "You can tell someone's personality by how they play hockey," said Polsky, whose doc looks at Soviet hockey in the 1980s. Of Bernard, who scored a goal in the scrimmage, Polsky noted: "He's a defensive player and he could get a little rough in there. But he also has a soft side."

**2** From left: Open Road Films CEO Tom Ortenberg, *Nightcrawler* star Jake Gyllenhaal, Open Road chief marketing officer Jason Cassidy and Open Road evp of production and acquisitions Peter Lawson hit the Sept. 5 party for their film at Soho House.

**3** Morgan Freeman and his *Ruth & Alex* co-star Diane Keaton celebrated their film's premiere Sept. 5.

**4** It was a family affair for Rene Russo (left), her *Nightcrawler* director and husband Dan Gilroy and their daughter, Rose, on Sept. 5.

**5** *St. Vincent* co-star Chris O'Dowd (left) and comedian Nick Kroll (in town for *Adult Beginners*) at the film's Sept. 5 party at Patria.





6 Tom Hardy stopped to pose with a fan before the Sept. 5 premiere of his crime drama *The Drop* at the Princess of Wales Theatre.

7 *The Drop*'s Noomi Rapace

8 "We all know we are missing someone tonight, a wonderful actor and a great man," said *The Drop* director Michael Roskam (left) of his late star, James Gandolfini, who made his final screen appearance in the film. Roskam acknowledged Gandolfini's 14-year-old son Michael (right, with his mother, Marc Wudarski), who was in the audience, which gave his father a big round of posthumous applause. "I wish I could call his name right now and call him to the stage," Roskam added. "He was and still is the unforgettable James Gandolfini."

9 From left: *Drop* screenwriter Dennis Lehane and producers Jenno Topping and Mike Larocca.

10 Clockwise from top: *Welcome to Me* producers Will Ferrell and Adam McKay, Linda Cardellini and screenwriter Eliot Laurence hit the premiere for their film Sept. 5.

# Morten Tyldum

**'It's a tribute to being different,' says the Norwegian filmmaker as he prepares to unleash the hotly anticipated World War II drama *The Imitation Game* on Toronto** By Tatiana Siegel

**F**OR DECADES, ALAN Turing remained an obscure figure in the annals of World War II. But the British mathematician, scholar and genius code-breaker played a crucial role in ensuring an Allied victory by deciphering intercepted Nazi communiqués before key battles. Instead of being celebrated, he was tried and convicted by the British government for being gay and took his own life in 1954. Fast-forward 60 years, and Turing's remarkable story finally is getting the cinematic treatment it deserves thanks to Norwegian director Morten Tyldum's *The Imitation Game*. Starring Benedict Cumberbatch, the film — which at one point was set up at Warner Bros. with Leonardo DiCaprio attached to star — is being positioned as The Weinstein Co.'s main awards-season contender. (In February, TWC plunked down \$7 million for U.S. rights to the film based on footage.) *THR* caught up with the 44-year-old married father of two during a break from production of *Crouching Tiger Hidden Dragon II: The Green Destiny* (he is producing the TWC film) to talk about how a Ben Affleck project that fell apart opened the door for *Imitation Game*, his new in-demand status, and how he got his way with Harvey Weinstein.

**The *Imitation Game* had to be one of the most hotly contested director jobs. How did you land it?**

My agent [WME's Cliff Roberts] sent the script to me because he just wanted to give me an example of beautiful writing. I had just moved to Hollywood. He said, "This is one of my favorite scripts. Unfortunately, somebody else [J Blakeson] is attached. It's just for your enjoyment." I loved it. And then I was attached to another project [Ben Affleck's *Bastille Day*], and that fell apart,

because *Argo* exploded with an Oscar campaign and it became a huge conflict timing-wise [for Affleck]. But that same week, this one became available. It was fate.

**How long did it take to get the job?**

It all happened in four days. I had a meeting with the writer [Graham Moore]. I came with my notes. I immediately brought up Benedict because from the first time I read it, I thought about him. I was a big fan of his work in *Sherlock*, and he hadn't really become a name in Hollywood yet. And Benedict had been pursuing the part, so it all just gelled. On the budget side, it's a small project [\$15 million]. But we were able to catch a lot of great talent on the acting side and behind the camera.

**How did *Imitation Game* end up going from Warner Bros. to The Weinstein Co.?**

Warners was great, but they weren't able to produce it themselves. They handed it back to the producers, and Teddy Schwarzman at Black Bear Pictures bought the rights for it.

**Why do you suppose Turing's story never has been told for the big screen before?**

First of all, it was kept in secret for more than 30 years after the war. Everything was burnt down. All the papers. MI6 kept it under lock. It was a top-secret project. The government had so much



"It's mind-boggling that his story isn't one of the most celebrated," says Tyldum of Turing.

[incentive] to keep quiet. But he's really one of the unsung heroes [of World War II]. He actually saved millions and millions of lives. It's really mind-boggling that his story isn't one of the most well-known and celebrated.

**What were you hoping to achieve with this film?**

To me, it's a tribute to how important it is to have people who are not thinking "normally." In many ways, it's a tribute to being different.

**Harvey Weinstein has been criticized by European filmmakers like Olivier Dahan and Luc Besson for exerting his will too much over the final cut. What was your experience?**

Actually, I had a great experience with Harvey. He had his notes, which he felt strongly about. His solution was a little bit more than I was willing to agree on. So I showed him a way around where I addressed some of his notes but in a different way than he said. And he loved that. After that, everything was fine. He's been very supportive and very positive. You hear the rumors so you're almost expecting it's going to be a tough fight. But actually, it's been really nice. He's been very respectful to my vision and to the way I wanted to tell the story.

**Your 2011 film *Headhunters* was a blockbuster in Norway. Will it be made into an English-language film?**

We had discussions. Studios were interested. But I said, "I don't want to have anything to do with it." I've told the story. I got it out of my system. If someone [else] does a remake, that's fantastic. But I could never see myself remaking a movie I've already done.

**Thanks to the buzz around *Imitation Game*, your name is now being dropped in connection with every hot project in town, like Fox's *Cascade* and New Regency's *Pattern Recognition*. What's true?**

I had a project [with *Bastille Day*] that I was sure was going to happen, and it fell apart. So now I'm attaching myself to a few projects because you never know in this industry. There's a million ways for a movie not to happen. At the moment, I'm developing [*Pattern Recognition*]. There's also *Chain of Events* with Warners [about a cryptologist who discovers a link between terrorism and a person's DNA]. Mark L. Smith is writing [the screenplay]. He promised to have a new draft in a week or two. I'm feeling blessed at the moment to get these very interesting projects. **THR**

## BY THE NUMBERS

4

Feature films directed

2

Films in Toronto (including the 2011 Norwegian-language thriller *Headhunters*)

\$15.7M

Worldwide box office for *Headhunters*, his highest-grossing film

# FILM IN SCOTLAND

## FOR THE PERFECT LOCATION

For a fast, free, confidential location-finding service, award-winning production companies, experienced crew and great facilities, contact us today.

Join us at this year's Festival  
5-9 September, UK Film Centre  
Festival Room, 9th Floor  
Hyatt Regency Hotel  
370 King Street West

[www.creativescotlandlocations.com](http://www.creativescotlandlocations.com)  
E [locations@creativescotland.com](mailto:locations@creativescotland.com)  
T +44 (0) 141 302 1723/35

Grangemouth oil refinery. Photo: Alex Helin

CREATIVE

LAND

SCOT

ALBA | CHRUTHACHAIL



A celebration of cinema.

# 10<sup>years</sup> ZURICH FILM FESTIVAL

September 25 – October 5, 2014

## See you in Zurich.

[zff.com](http://zff.com)

Main Partner

CREDIT SUISSE



upc cablecom

DIE POST

Audi

Co-Partner

USM  
Möbelbausysteme

IWC  
SCHAFFHAUSEN

American Airlines

MOBIMO  
Lebenshilfe für Immobilien

GLOBUS

Hotel Partner

BAUR AU LAC

WIDDER  
HOTEL  
ZÜRICH

The Dolder Grand

# REVIEWS



Young Liebeher (left) bonds with Murray's unlikely father figure.

## Saint Vincent

**Bill Murray shines as a grumpy old grouch in Theodore Melfi's sentimental redemption tale** BY TODD MCCARTHY

**A** MARSHMALLOW HIDING INSIDE A CHESTNUT SHELL, *St. Vincent* is amusing enough as long as Bill Murray sticks to his mean and ornery act but ultimately reveals its true self as a film equivalent of the gooey 1971 Ray Stevens song "Everything Is Beautiful."

As an Archie Bunker gone to seed, Murray puts on quite a show, while debuting writer-director Theodore Melfi has surrounded the star with a solid supporting cast and clearly shows that he knows how to manipulate an audience by putting a Charles Bukowski character into a fairy tale. The film might well prove to be a winning commercial combination for The Weinstein Co. this autumn.

Making a U-turn from the rarefied realm of his last starring vehicle, *Hyde Park on Hudson*, in which he played FDR, Murray returns to his more familiar misanthropic ways as Vincent, an old coot you'd never want as a neighbor. Merely cantankerous when he's not being actively anti-social, he's let his house fall into neglect, is overdrawn at the bank and sure loves the sauce. He does, however, pay for the occasional services of pregnant Russian hooker Daka (Naomi Watts), whom he considers a friend in the absence of anyone else.

When newly separated mother Maggie (Melissa McCarthy) rents the house next door, the first thing her movers do is knock one of his tree branches down on his car, an old Chrysler convertible with the phony wood paneling. Thus starts a beautiful friendship, not between Vincent

and Maggie but between him and her son Oliver (Jaeden Liebeher), a spindly kid who gets bullied the moment he arrives at St. Patrick's School in Brooklyn.

With single mom Maggie working interminable hours, it falls to Vincent to "babysit" Oliver, at the rate of \$12 per hour. What the boy gets out of this, of course, is a "real" education as opposed to book learning, one that not only involves learning about prostitutes and booze but learning to bet at the race track and to defend himself against one particular brat at school. In other words, real stuff, not the useless junk you learn in class.

Melfi comes up with any number of good and effective scenes and there's plenty to enjoy in the performances, first and foremost from Murray, who long since has been a master of deadpan belligerence, the perfectly timed beat to register disdain, and surprising physical grace; a solo dance Murray does when no one's around to watch may seem a bit out of character, but it's a lovely thing to watch.

Vincent may feign disinterest in the tyke, who before long is spending more time with the old guy than with any other adult, but his affection is ill-concealed. Especially revealing is his compassionate behavior toward a mystery woman named Sandy (Donna Mitchell) at a retirement and elder care facility. And something resembling real excitement is registered when a long-shot bet he and Oliver make at Belmont proves a winner.

Even though Vincent can be relied upon to make some very bad and/or irresponsible decisions, the writing on the wall about his eventual redemption is clearly readable from a very early stage. The engaging and enthusiastic priest (Chris O'Dowd) who teaches Oliver has every student find and report upon a real person they think might have the spiritual stuff it takes to qualify as a saint; "Saints Among Us," the assignment is called. The rest of the movie is as sentimental as anything with Bing Crosby in a priest's collar, and not nearly as good.

Even though the film willfully ignores plenty of real-life issues as it rushes toward its denouement, beginning with some basic economic ones, Melfi has laid on the heart of gold stuff so sincerely that mainstream audiences might just eat it up. There's good in every soul, the film endeavors to say; it's just a question of finding it.

Murray's the star here, no question, but everyone pitches in, beginning with newcomer Liebeher, who's very appealing without being cloying as the skinny kid. Watts has a nice change of pace trying on a Russian accent, O'Dowd creates a teacher who loves his job and McCarthy dials down her aggression to come up with a real characterization of a woman struggling with single motherhood.

At the public Q&A after the Toronto world premiere, Melfi was asked why he cast Murray in the leading role, upon which the actor got a big laugh by interjecting, "Because he couldn't get Jack Nicholson." Nicholson could have worked his own magic with this role, no question, but true story or not, his loss was Murray's gain, as well as a treat for the audience.

*Special Presentation*

**Cast** Bill Murray, Melissa McCarthy, Naomi Watts, Chris O'Dowd

**Director** Theodore Melfi // 102 minutes

# Nightcrawler

**Jake Gyllenhaal is mad as hell, and nobody else can take it anymore, in this loopy neo-noir sendup of the TV news**

BY JORDAN MINTZER

"If it bleeds, it leads," is the mantra that best describes our media's obsessive exploitation of violence, feeding it to an audience hungry to see lots of blood and guts from the comfort of their own living rooms. Taking that slogan far too literally, a lonely sociopath decides to enter the cutthroat world of freelance TV news reporting, only to find himself slowly edging toward the wrong side of the crime tape, in writer-director Dan Gilroy's debut feature *Nightcrawler*.

The loner in question is played by Jake Gyllenhaal, who adds yet another nutcase to a résumé that kicked off fully with *Donnie Darko* and most recently included the heroes of *Prisoners* and *Enemy* — two guys with enough issues to fill a half-dozen psychology textbooks. But here he takes things a step further, transforming into a completely unhinged, modern-day Rupert Pupkin of *The King of Comedy*, a man whose rise to stardom is as morally questionable as it is downright addictive.

It's an acrobatic performance in a movie that constantly oscillates — sometimes impressively and sometimes tediously — between neo-noir and contemporary satire, using Los Angeles as the backdrop for a world whose values have gone completely out of whack. Those elements, along with a near two-hour running time, may make this upcoming Open Road release a tough sell for the general public, though the film will certainly have its fans, while its star should gain even more recognition as one of the most daring actors working in Hollywood today.

First seen beating up a security guard so he can steal a pile of scrap metal, as well as pocket the man's watch, Louis Bloom (Gyllenhaal) is as ruthless as he is obviously out of his mind. Unable to land a steady job, yet ambitious enough to keep trying, he eventually stumbles across a car accident being filmed by a veteran freelance videographer (Bill Paxton) — one of the "nightcrawlers" of the title — who sells his footage to local TV stations eager for scenes of domestic violence and roadside carnage.

Pawning his bike for a consumer-grade DV cam and police scanner, Louis sets up shop as a one-man news crew hoping to capture something juicy — or rather, something bloody. But in one of several hilariously staged sequences, he's unable to respect the basic rules of a crime scene, such as: Don't stick your camera in a cop's face while he's working or break into a victim's house to get some good B-roll.



Unhinged freelance journalist Gyllenhaal investigates a crime scene.

Louis clearly has no limits, which is what makes him such an outsider, with no friends or family to speak of. Yet it's also what eventually turns him into one of the best cameramen in town, especially after he starts peddling his wares to Nina (Rene Russo, still sultry at 60), a ruthless local news director who will do anything to get good ratings.

Working from his own screenplay, Gilroy — who wrote *The Bourne Legacy* (his brother, Tony Gilroy, wrote *The Bourne Identity*) — has a talent for depicting uneasy characters in queasy situations, and he subjects his hero to all sorts of unsettling moments, mining a couple of them for genuine laughs. This includes a sequence where Louis sits down with a future intern (the excellent Riz Ahmed, *The Reluctant Fundamentalist*) for what may be the worst job interview ever conducted, and another where he takes Nina out on a date, only to black-mail her into sleeping with him in exchange for more primetime coverage.

Yet like his erratic protagonist, Gilroy doesn't always know when to settle down or call it quits, and the film's constant shifts of tone can grow tiring, even if the action as a whole never gets boring. And while the narrative picks up again in a third act that features a gruesome home invasion captured live on tape, culminating in a white-knuckle action sequence that was justly applauded at *Nightcrawler*'s Toronto world premiere, there are too many screws loose here to make for a

completely solid picture.

Still, Gyllenhaal does a fantastic job channeling Louis' outrageous and overwrought personality, whether he's offering up lame sermons on entrepreneurship or tying his greasy long hair into a knot. It's a performance that seems to take cues from both Robert De Niro in *The King of Comedy* and Joaquin Phoenix in *The Master*, although the real reference could be Timothy Treadwell in Werner Herzog's *Grizzly Man* — another character risking his life to capture something deadly on video, well aware of both the danger it entails and the self-aggrandizement that it generates.

For a first-time feature, *Nightcrawler* benefits from an accomplished technical package, highlighted by sharp widescreen cinematography from Robert Elswit (who's worked regularly with Paul Thomas Anderson) that captures the L.A. backdrops in an array of bright color, and a score by James Newton Howard that recalls the hypnotic melodies he composed for Michael Mann's *Collateral* — another City of Angels noir set during the wee hours of the night, and of which this film feels like a distant, crazy cousin: one whose weapon of choice is the camera itself.

*Special Presentation*

**Cast** Jake Gyllenhaal, Rene Russo, Riz Ahmed, Bill Paxton

**Writer-Director** Dan Gilroy  
117 minutes

# 7 days 200 guest speakers 5,000 attendees

All-inclusive for registered Industry delegates

## Highlights: Days 1 – 3

### FRIDAY, SEPTEMBER 5

#### Creative Process

Featured Sessions:

**World-Building: Screenwriters  
and Production Designers**

2pm – 3pm

GLENN GOULD STUDIO

**Creating Resonance: Strategies  
and Realities of Diversity in the  
Film Industry**

3:30pm – 4:30pm

GLENN GOULD STUDIO

### SATURDAY, SEPTEMBER 6

#### Financing

Featured Sessions:

**Pitching a Tentpole**

10:30am – 11:30am

GLENN GOULD STUDIO

**Moguls: Claudia Bluemhuber,  
Silver Reel Partners**

4:45pm – 5:30pm

GLENN GOULD STUDIO

### SUNDAY, SEPTEMBER 7

#### Distribution

Featured Sessions:

**State of Distribution: Bob Berney,  
Picturehouse**

10am – 10:30am

GLENN GOULD STUDIO

**Day-and-Date Release Models**

10:30am – 11:30pm

GLENN GOULD STUDIO

f /TIFFINDUSTRY    t /TIFF\_INDUSTRY    #TIFF14Conference

tiff. toronto  
international  
film festival™  
sept. 4–14.14

™Toronto International Film Festival Inc.

LEAD SPONSOR

Bell

MAJOR SPONSORS



Royal  
Bank

L'ORÉAL®  
PARIS

VISA

MAJOR SUPPORTERS



Ontario  
Ontario Media Development  
Corporation  
Société de développement  
de l'industrie des médias  
de l'Ontario

TELEFILM  
CANADA

## The Drop

Tom Hardy and James Gandolfini are terrific in a character-driven crime film adapted from a Dennis Lehane short story BY JOHN DEFORE

The kind of solid, honest-feeling mean-streets movie you might think they only make in Boston these days, Michael R. Roskam's *The Drop* was, in fact, set there before filmmakers decided to shake things up by moving it to Brooklyn.

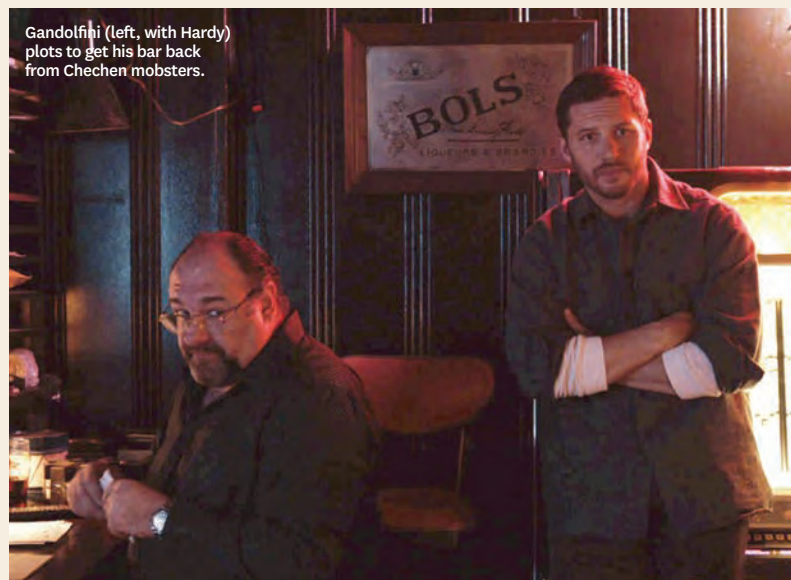
The anthology *Boston Noir* is the source of Dennis Lehane's short story "Animal Rescue," in which a tender-hearted man with a past gets into trouble after finding a pit-bull puppy in a garbage can. The move smacks of some kind of calculation, and requires the filmmakers to amalgamate the borough's remaining condo-free corners into a fantasy of the working-class place it used to be, but that's beside the point: The city isn't the star of the film, nor is Lehane's excellent dialogue, and neither is Roskam, here making a sure-footed jump to America after his Belgian debut *Bullhead*. The picture belongs to Tom Hardy, whose astonishingly sensitive

performance even the great James Gandolfini steps gently around.

As he helped do in *Warrior*, Hardy takes an already fine genre film and adds ballast, making you forget how many times you've heard the tale. The picture should play equally well at multiplexes and with critics, paving the way for Roskam to make more personal movies on these shores.

Hardy is Bob, bartender at a place run by (and named for) his Cousin Marv (Gandolfini). Marv used to own it, before some Chechen mobsters made him a figurehead; now it's one of many watering holes that might be designated as a temporary bank for the gang's illicit cash.

Marv, still resentful about the takeover, wants to engineer a holdup of his own bar on drop night. He's smart enough not to involve Bob (who'd be smart enough to say no), but that doesn't make him wise: A trial run, in which some unseasoned



Gandolfini (left, with Hardy) plots to get his bar back from Chechen mobsters.

hoods rob the till on his behalf, both angers the Chechens and draws the interest of Detective Torres (John Ortiz), who recognizes Bob from his church. Attempting to distance himself from any controversy, Bob focuses on the abused pup he just found and the stranger, Nadia (Noomi Rapace), who is unexpectedly helping him care for it. But even this charitable effort stirs up trouble: Neighborhood creep Eric (Matthias Schoenaerts) starts stalking him, making claims on the dog and suggesting a connection with Nadia as well.

As Marv, Gandolfini points toward a place he might have

staked out in crime films had he lived longer: We see the characters who are far from the center of power, men who've missed opportunities and are desperate enough to make a final play.

Lehane's fat-trimmed script is full of backstory that's hinted at just enough for us to imagine for ourselves. Its weakest spot is Nadia, who exists mainly as a gift from God for Bob that Eric will try to take away.

*Special Presentation*

**Cast** Tom Hardy, James

Gandolfini, Noomi Rapace

**Director** Michael R. Roskam

106 minutes

## Welcome to Me

A mentally ill lottery winner hopes to make herself the next Oprah in Shira Piven's dark comedy BY JOHN DEFORE

In her years on *Saturday Night Live*, Kristen Wiig invented some characters whose social awkwardness stretched beyond the point of uncomfortable comedy; it could feel like they were daring you not to change the channel.

In Shira Piven's *Welcome to Me*, Wiig offers a woman who can't even imagine you wouldn't want to watch — the creator of a self-obsessed TV show that spills her troubled psyche out for all to see. Funny, dark, and riding a very fine line in its depiction of mental illness, it may be the best thing we could hope would emerge from the side of Wiig that gave us Gilly. Marketers would be wise not to tie it to the coattails of *Bridesmaids*, which would be like pitching *The King of Comedy* to *Nutty Professor* fans. But this comedy succeeds on its own strange terms, and is not too edgy to hope for modest mainstream success.

Wiig's Alice Klieg was diagnosed as a youth as a manic-depressive. When she wins

an \$86 million lottery, she seems less excited about the money than about the chance to read "a prepared statement" to news cameras. But when the news crews cut her off, Alice finds another outlet: a failing infomercial-production company that can't afford to turn down the \$15 million check she writes to produce her own show. Alice, who idolizes Oprah, envisions a two-hour talk show about nothing but her — her grudges, her high-protein diet, her strategies to match colors to her moods.



Wiig brings new meaning to the phrase "me time."

The company's decision-maker (James Marsden) insists on saying yes to everything so long as the checks clear. His brother and partner (Wes Bentley) feels she's humiliating herself, but he's a sex addict whose judgment is compromised by Alice's after-hours availability. Most entertaining is the show's director (Joan Cusack), who is disgusted by the whole thing but plays along.

The show is a combination of cable-access ineptitude and idiot-savant performance art, but the film is in no rush to ask whether Alice's tsunami of ego is eccentricity we can enjoy or a serious illness that merits concern. When Alice realizes how much she has neglected her best friend (Linda Cardellini), something no self-respecting Oprah disciple would do, she sinks into a brief but ugly despair. The filmmakers step back from the abyss, envisioning a grand gesture modeled on another familiar TV idiom, the charity-benefit telethon. This solution might feel cheap, if it weren't clearly how Alice would address this problem given the opportunity.

*Special Presentation*

**Cast** Kristen Wiig, Wes Bentley, Joan Cusack

**Director** Shira Piven // 86 minutes

PROMOTION

# THR.COM

## Breaking news across continents

**1 in 5 VISITORS COME FROM INTERNATIONAL TERRITORIES**

***THR.com/INTERNATIONAL***  
*Dedicated coverage of the global entertainment industry*

**12.6+ million monthly uniques worldwide**  
**32+ million page views**

For advertising opportunities, contact: **UNITED STATES** | Debra Fink | [debra.fink@thr.com](mailto:debra.fink@thr.com)  
**EUROPE** | Alison Smith | [alison.smith@thr.com](mailto:alison.smith@thr.com) // Tommaso Campione | [tommaso.campione@thr.com](mailto:tommaso.campione@thr.com)  
**ASIA** | Ivy Lam | [ivy.lam@thr.com](mailto:ivy.lam@thr.com) // **AUSTRALIA / NEW ZEALAND** | Lisa Cruse | [lisa@spiritedmedia.co.nz](mailto:lisa@spiritedmedia.co.nz)

**THE**  
*Hollywood*  
**REPORTER**



Hoffman and his choir make sweet music.

## Boychoir

Dustin Hoffman's choirmaster helps a young talent bloom in Francois Girard's so-so salute to the American Boychoir

BY DEBORAH YOUNG

Much of Canadian director Francois Girard's career has been focused on music, from his 1993 debut *Thirty Two Short Films About Glenn Gould* to his popular *The Red Violin*. In *Boychoir*, he brings heavenly music to the screen, sung in harmony by angelic choirboys who, for the short space of two years or so, exercise their "gift of God" as pure sopranos, until their voices change as they grow up.

It's a wonderful idea with crowd-pleasing potential and, had the storytelling been more credible, this could have been a major coup for all concerned, not least the fine cast that headlines Dustin Hoffman and includes Kathy Bates, Eddie Izzard and Debra Winger. As is, the story of Stet, a poor Texas boy who ends up in a fancy-pants singing school, requires such large amounts of suspended disbelief that one wonders if the film is principally aimed at children.

The one canny good thing about Ben Ripley's screenplay is the way it avoids overt sentimentality until the final scene. But the characters remain sketchy and motivation often is lacking, making this seem more like a high-class TV movie than a cousin to *Billy Elliot*.

Newcomer Garrett Wareing is 11-year-old Stet, a troubled soul raised by his boozy single mom in poverty. Luckily, his school principal (Winger) recognizes his genius for singing and arranges for the touring American Boychoir to visit their poor Texas school, with an eye to getting him an audition at the elite East Coast institution.

Just as the brusque choirmaster (Hoffman) and his prissy assistant Mr. Drake (Izzard) are about to listen to Stet sing, he runs off — though a few plot twists later, Stet is admitted when his father (Josh Lucas) hands the headmistress (Kathy Bates) a hefty check.

Wareing is fresh and photogenic in the role, though he noticeably lacks a Texas accent. Hoffman fills the choirmaster's shoes with gruff aplomb, though his skepticism about Stet outstays its welcome. As the fussy Englishman, Izzard is the caricature of a baddie but has some very funny lines, while Bates is a joy as the sharp-tongued school administrator.

### Gala Presentation

**Cast** Dustin Hoffman, Garrett Wareing, Kathy Bates, Eddie Izzard, Debra Winger

**Director** Francois Girard // 103 minutes

## Ruth & Alex

Morgan Freeman and Diane Keaton give this likable dramedy some appeal, but the script is a bit of a fixer-upper

BY LESLIE FELPERIN

Morgan Freeman and Diane Keaton play a long-married couple who put their Brooklyn apartment on the market in *Ruth & Alex*, an amiable comedy-drama that raises its curb appeal with fine casting of both the leads and the supports. Director Richard Loncraine's film needs the ensemble as an extra selling point since the script, adapted by Charlie Peters from Jill Ciment's novel *Heroic Measures* — while structurally perfectly sound, even insightful at times — has a tendency to go soft and self-congratulatory too often.

Nevertheless, the reliably popular marquee-name stars will attract ticket buyers, especially in metropolitan areas and from the increasingly powerful mature demographic.

Ruth (Keaton) and Alex (Freeman) have lived in a spacious, light-filled Williamsburg apartment for nearly 40 years, ever since they married in the 1970s. But their digs are many flights of stairs up, and while they're both spry enough to make the climb now, Ruth worries that it won't be so easy for them in the future.

Pressured by Ruth's pushy real-estate-agent niece Lily (Cynthia Nixon, sporting exactly the right kind of choppy haircut and brittle, phony smile), they've agreed to put the apartment on the market and host an open house this weekend. Alex, a successful painter, grudgingly agrees to tidy up his studio, while Ruth gets busy brewing cinnamon sticks to make the house smell "homey," although Alex suggests it makes the place smell like a brothel.

Soon they're overrun with visitors inspecting the property, some of whom can't stop turning on the TV to see the news report about a truck driver who abandoned his rig on the Williamsburg Bridge, snarling up traffic for miles. A hysteri-



Keaton and Freeman contemplate selling their beloved Brooklyn apartment.

cal manhunt has been mounted to find him because his Uzbek origins have led some to suspect, on absolutely no evidence, that he's a terrorist. With ice-cold calculation, Lily reassures Alex and Ruth that while the traffic jam is bad for their open house day, the terrorism issue is not necessarily a problem since she knows a realtor who sold a Tribeca loft the day after 9/11.

It's spicy little splashes of black humor like that one that give the film a bit of needed tang. More problematic are the stretches where the script feels a need to score high-minded points against, for instance, the morally bankrupt but cash-rich people who work in the financial sector (a soft target these days), or common bigots (a more deserving mark).

The film's biggest departure from the source novel is to make Ruth and Alex a biracial couple (they're elderly Jews in the original). The leads have a smooth, palpable chemistry, while Loncraine (*Richard III*, *My One and Only* and *Wimbledon*) directs in understated but generous fashion.

### Gala Presentation

**Cast** Morgan Freeman, Diane Keaton, Cynthia Nixon

**Director** Richard Loncraine  
91 minutes

PROMOTION

# The definitive voice of entertainment news



ALL ACCESS DIGITAL SUBSCRIPTION

iPad + Daily PDF + Daily PDF Archives

**NOW ONLY \$79**

## SUBSCRIBE TODAY

[THR.COM/TIFFSPECIAL](http://THR.COM/TIFFSPECIAL)

## Samba

**This crowd-pleasing dramedy from the makers of *The Intouchables* wears out its welcome**

BY JORDAN MINTZER

The star and crew may be the same, and the subject matter equally worthy, but lightning does not strike twice in *Samba*, Olivier Nakache and Eric Toledano's follow-up to their 2011 smash hit *The Intouchables*, which grossed a whopping \$425 million worldwide and remains one of the most successful French films in history.

Once again teaming up with Omar Sy, who winningly portrays an illegal alien trying to stay in France at all costs, this social dramedy-cum-romantic comedy starts off promisingly before losing its rhythm midway. And although there are amusing set pieces that cleverly underline the strife of Paris' immigrant community, the chemistry between Sy and co-star Charlotte Gainsbourg, who plays Samba's neurotic love interest, is never quite there, while the film's message is lost amid too many plot contrivances. Already presold to most territories and set for release in France in mid-October, this polished outing should see strong global returns for Gaumont.

Part of what made *Intouchables* a hit was the prickly relationship at its core, with Francois Cluzet starring opposite Sy as a paraplegic in need of a helping hand and a few good laughs. Such a



Sy plays an undocumented immigrant in Paris.

bond is more or less absent from *Samba*, which substitutes the Cluzet character for a depressive Parisian, Alice (Gainsbourg), who falls in love with Samba (Sy) when they first meet at a detention center in Charles de Gaulle airport. But despite a twisting narrative that eventually brings the two together, their pairing doesn't click, and Alice never feels like a full-fledged character.

Such flaws are only truly felt after the halfway point, when the love story begins to take center stage. Up until then, Nakache and Toledano (who adapted their script from Delphine Coulin's novel) deliver an impressively lucid, and often hilarious, indictment of France's two-tiered social system, where illegals work low-wage jobs as they remain on the run from the authorities, while those with papers lead a more privileged existence. That dichotomy is evident from the film's *Goodfellas*-style opening shot, which begins with a wedding celebration before tracking

back to the kitchen, where Samba sweats his butt off washing dishes.

Soon enough, he's arrested and about to be deported when Alice, who's volunteering free immigration services after suffering a nervous breakdown, swoops in with a co-counselor (Izia Higelin) to help. These early sequences, which reveal the Kafkaesque bureaucratic hurdles that people like Samba jump through, are also filled with intelligent stabs of humor, including a scene involving multiple translations that shows how well the directing duo can stage and time a good gag.

But the precision of the movie's early reels soon gives way to lots of fluff, whether it's the tribulations of the romance, the friendship Samba develops with a fellow alien (Tahar Rahim) or a subplot involving another African refugee that feels like a pure screenwriting device. Even the rhythm seems off in these latter sections, the scenes running too long and the filmmakers relying on a busy hit soundtrack, backed by

Ludovico Einaudi's gushy score, to channel emotions onscreen.

The result is something of a "tweener": neither funny enough as a comedy nor solid enough as a drama. But what's really lost amid the commotion is the immigrant experience the directors so clearly portrayed at the outset. Instead of trying to be authentic, the late sequences are marked by foot chases straight out of the *Keystone Cops*, and *Samba* ultimately fails to say anything significant about its subject matter.

Luckily, the talented Sy is there to carry much of the story's weight, toning down his usual shenanigans (which he picked up as a TV sketch comic) while feigning a decent Senegalese accent, and making Samba someone you want to root for despite a rather muddled set of intentions. The same can't necessarily be said for Alice, whom Gainsbourg tries her best to render palpable, despite an underwritten and often humorless role (even if the team tacks on one clever joke for her at the very end).

As in *The Intouchables*, the tech package is pro on all fronts, with dp Stephanie Fontaine (*A Prophet*) sharply capturing the grim Paris underworld that Samba calls home, at least for the time being.

### Gala Presentation

**Cast** Omar Sy, Charlotte Gainsbourg, Izia Higelin, Tahar Rahim

**Directors** Olivier Nakache, Eric Toledano  
115 minutes

## The Reach

**Not even Michael Douglas can make this a cat-and-mouse game worth playing**

BY JON FROSCH



Douglas (right) and Irvine face off in the desert.

With his weathered tan, silky voice and bemused twinkle in his eye, Michael Douglas has aged well onscreen. The oiliness of the sharks and philanderers he played in films like *Fatal Attraction*, *Wall Street* and *Basic Instinct* now is tempered by the fragility that comes with getting older, and his recent turn in *Behind the Candelabra* felt deeper and more alive than nearly anything he had done before.

But not even Douglas can redeem *The Reach*, the terminally silly and thoroughly disposable new thriller he stars in and produced. It's not for lack of effort; as a corporate meanie who drags a young guide (Jeremy Irvine) into a game of cat-and-mouse in the middle of the Mojave Desert, Douglas spouts Chinese into a satellite phone, slurps cocktails

and generally gnaws on every bit of scenery in sight. He's like the one fun guest at a dull party, trying to get his kicks where he can.

Directed by Frenchman Jean-Baptiste Leonetti (*Carre Blanc*) and adapted by Stephen Susco from Robb White's 1972 novel *Deathwatch*, this misfire of a modern Western will have a hard time gaining traction outside festivals, despite the big name attached.

Leonetti opens with a few stilted scenes between blue-collar tracker Ben (Irvine) and his girlfriend (Hanna Mangan-Lawrence) before the former is hired to accompany out-of-town mogul Madec (Douglas) on a hunting trip through a treacherous stretch of desert known as "The Reach." The trigger-happy Madec ends up mistaking an elderly man for

# Phoenix

Christian Petzold delivers another superbly crafted, emotionally resonant vehicle for actress Nina Hoss

BY JORDAN MINTZER

Both a powerful allegory for postwar regeneration and a Hitchcockian tale of mistaken identity, *Phoenix* once again proves that German filmmaker Christian Petzold and his favorite star, Nina Hoss, are one of the best director-actor duos working today. Like their last collaboration, *Barbara*, this pared-down, classically helmed period piece uses one woman's harrowing story to explore Germany's troubled past, though in this case the setting is World War II and the character is a concentration camp survivor returning to Berlin in search of her lost husband.

That plot alone would probably make this latest effort worthy enough, but it's the masterly craftsmanship and performances that reveal Petzold to be at the top of his game, slowly but surely building his narrative toward an absolute knockout of a finale. Why *Phoenix* wasn't in Cannes or Venice is anyone's guess, as this quietly devastating work deserves to be seen by the widest art house audience possible.

Severely disfigured by a gunshot wound as she made her way out of Auschwitz, former nightclub singer Nelly (Hoss) arrives back in Berlin in the care of protective friend Lene (Nina Kunzendorf). The only survivor of a deported Jewish family, Nelly has inherited enough money to pay for an expensive plastic surgery operation, after which she plans to buy an apartment in Haifa and quit Germany for good.

"A new face is an advantage," her doctor tells her, and as the days go by and the bandages come off, it's clear that Nelly — like most of her fellow countrymen — will need to be reborn from the ashes of war, becoming a phoenix in a land striving to shift back to normal times.

But the film's title also refers to a nearby cabaret that services American G.I.s, where Nelly shows up in search of her husband, the



Zehrfeld (right) doesn't recognize Hoss after her plastic surgery.

pianist Johnny (the excellent Ronald Zehrfeld). That she finds him right away, and that he doesn't recognize her, is one of several twists that Petzold (who wrote the screenplay with the late Harun Farocki) has in store, as the story subtly moves into thriller territory, exploring Nelly's predicament through the prism of a wrong man-type scenario.

Johnny — who believes his wife is dead — soon hatches a scheme to use his newfound lady friend as a way to claim his spouse's family fortune, subjecting her to a series of *Vertigo*-like makeovers in his basement flat. Forced to become her own impostor, Nelly progressively takes on a role she hasn't played since the war started: that of herself.

It's a clever and nuanced scenario, and Hoss, playing her greatest role to date, channels her character's deep physical and psychological wounds through a series of painstaking gestures, staring out at us from the abyss like a deer caught in the headlights over and over again.

Working again with cinematographer Hans Fromm and production designer K.D. Gruber, the director paints an acute portrait of a world in ruins, relying on only a few set pieces to convey Germany's destitution at the close of the war. It's an aesthetic closer to classic Hollywood works of the era (Douglas Sirk's World War II drama *A Time to Love and a Time to Die* comes to mind), asking us to make a certain leap of faith in terms of both story and style, but one that is rewarded in spades.

*Special Presentation*

**Cast** Nina Hoss, Ronald Zehrfeld, Nina Kunzendorf

**Director** Christian Petzold

98 minutes



Petzold

## CHRISTIAN PETZOLD

By Scott Roxborough

**THE PHOENIX DIRECTOR, 53, ON CHANNELING HITCHCOCK AND HOW THE NAZIS ACCIDENTALLY HELPED CREATE FILM NOIR**

**Is the film a sort-of tribute to Alfred Hitchcock's *Vertigo*, where a man, Johnny, obsessively tries to re-create his lost love?**

*Vertigo* was an obvious reference, but here it is more about a woman who has lost her identity, her sense of womanhood. She wants to be reinvented.

**Is Johnny a stand-in for you as a director?**

I actually didn't see it that way until we were shooting the scenes and I noticed the way Johnny is acting, it's just like me. It was horrifying.

**What made you think that German history would make a good film noir?**

Well film noir was created by German directors who were driven out by the Nazis and went to Hollywood. And in film noir, everyone is lying all the time. I thought this was apt for showing postwar Germany, where people created the lies that still hold till today to explain their cowardice and betrayal.

a bighorn sheep — oops — and soon he's pressuring Ben into helping dispose of the body. When Ben resists, Madec takes him captive, forcing him to strip down to his skivvies and wander the scorching area barefoot.

Predictably, the young man — a scrapper in the face of heat stroke and painful-looking blisters — makes a run for it, and the remainder of *The Reach* consists of a stop-and-start pursuit during which Madec berates Ben via loudspeaker, attempts to flatten him with his jeep and nearly blows him up with dynamite.

Ridiculous as all of that sounds, the power struggle between the two men comes with plenty of potentially rich subtext — shades of Faust and David and Goliath, a dose of class resentment, a touch of youth envy — that

remains wholly unmined by the filmmakers. There are no shivers of danger, ambiguity or genuine wit in Madec's interactions with Ben, or in their efforts to outmaneuver each other. Part of the problem is that as written, Madec is little more than a monstrously entitled bully, while Ben is an incorrigible bore. Irvine made a fine male ingenue in Steven Spielberg's *War Horse*, but his unengaging Pip nearly sunk Mike Newell's recent *Great Expectations* and there's not much to him here aside from a flawlessly toned torso.

Leonetti and dp Russell Carpenter make evocative use of starchy, sunbaked visuals (shot in New Mexico), though the direction rarely rises above the functional. The chase scenes, especially, are staged unimaginatively,

with pumped-up music, cuts back and forth between pursuer and pursued and slow-mo at climactic moments of violence.

There are also wild lapses in logic and much disbelief to suspend, none of which would be bothersome if the film had a bit of snap. But when a fleeing Ben digs his way into a hidden cave only to discover the furnished living quarters of someone he knows, you may find your eyes rolling uncontrollably toward the ceiling — and feel your heart sinking as you realize Douglas has a dud on his hands.

*Special Presentation*

**Cast** Michael Douglas, Jeremy Irvine

**Director** Jean-Baptiste Leonetti

90 minutes



Franco (center) plays the developmentally disabled Benjy.

## The Sound and the Fury

Actor-director James Franco tackles William Faulkner, again, with diminishing returns BY BOYD VAN HOEIJ

*The Sound and the Fury*, actor-director James Franco's adaptation of one of the most notoriously challenging works in American literature, offers more proof of

the indefatigable multihyphenate's admiration for William Faulkner. But Franco's take on the decline of the Compson clan isn't as impressive as his version of

the novelist's *As I Lay Dying*.

This is only the second cinematic iteration of Faulkner's masterpiece (following Martin Ritt's 1959 film), and Franco at least tries to capture the writer's dense, daunting style through the film's images and soundscape.

The first part of *The Sound and the Fury* centers on Benjy (Franco), the developmentally challenged 33-year-old scion of the once-proud family, who is obsessed with his sister, Caddy (Ahna O'Reilly). Franco cuts a hulking figure, though his tendency to overact makes the character come off as more of a simpleton than he really is.

The middle section focuses on eldest son Quentin (Jacob Loeb), who studied at Harvard. His stern father (Tim Blake Nelson), seen in glowering close-ups, has put some strange notions into his head, such as the idea that "Christ was worn down by ticking little wheels," which fuels the young man's obsession with

watches, time and death.

The most problematic of the film's three parts is the last, which revolves around the other brother, the bitter Jason (Scott Haze), who takes out his anger not on Caddy — who has been booted from the family mansion after she gives birth to an out-of-wedlock child — but on her young daughter, also called Quentin (Joey King). Jason's character is conceived as a Southern caricature, which Haze is not a strong enough actor to transcend.

Meanwhile, Caddy, lacking her own chapter, remains frustratingly vague.

Like *As I Lay Dying*, the film is shot in green and earth tones with loose camerawork and a solid score from Tim O'Keefe.

*Special Presentation*

**Cast** James Franco, Ahna O'Reilly, Jacob Loeb, Tim Blake Nelson, Scott Haze, Joey King

**Director** James Franco  
101 minutes

PROMOTION

## THR.COM

### Breaking news across continents



**THR.com/INTERNATIONAL**

Dedicated coverage of the global entertainment industry

1 in 5 visitors come from international territories  
12.6+ million monthly uniques worldwide • 32+ million page views

**THE**  
*Hollywood*  
**REPORTER**

For advertising opportunities, contact:

UNITED STATES | Debra Fink | [debra.fink@thr.com](mailto:debra.fink@thr.com)

EUROPE | Alison Smith | [alison.smith@thr.com](mailto:alison.smith@thr.com) // Tommaso Campione | [tommaso.campione@thr.com](mailto:tommaso.campione@thr.com)

ASIA | Ivy Lam | [ivy.lam@thr.com](mailto:ivy.lam@thr.com) // AUSTRALIA / NEW ZEALAND | Lisa Cruse | [lisa@spiritedmedia.co.nz](mailto:lisa@spiritedmedia.co.nz)

# The Dead Lands

**Toa Fraser's action-adventure, set in pre-colonial New Zealand, is a dazzling voyage of violent emotions**

BY DEBORAH YOUNG

A remarkable action-adventure film doused in bloodshed, *The Dead Lands* chronicles a man's search for "repayment" after his father and tribe are murdered by savage intruders.

Directed by Toa Fraser and written by Glenn Standring, the film was shot entirely in the Maori language and features intensely involving performances from actors — not all of them Maori — who spit out their lines with Shakespearean passion. It also introduces a new martial art form to the screen, armed fighting with deadly paddles, in scenes staged with breathtaking acrobatics.

Unlike Mel Gibson's 2006 indigenous drama *Apocalypto*, *The Dead Lands* avoids historical inaccuracy by unfolding in a distant, pre-colonial time. Dashing bad boy Wirepa (New Zealand TV star Te Kohe Tuhaka) strides into the hero's village and uses his unburied ancestors as an excuse to declare war. That night, the chieftain is beheaded and the entire tribe murdered. The lone survivor is the chief's

"stupid" son Hongi (played with soulful melancholy by James Rolleston), who declares his intention to kill Wirepa. Even his dead grandmother laughs at him from the afterlife: He's 15 and notoriously unskilled in arms. But he says he will seek the help of the monster who lives in the "Dead Lands," a fearsome creature who slays anyone on his property.

The *Dead Lands* are indeed haunted with witches and malevolent spirits. Though branded as a coward because he survived the slaughter, Hongi bravely tracks down the mean, ugly warrior-monster (Lawrence Makoare) who enjoys eating trespassers and enlists him in his vendetta. They have more in common than first meets the eye, and together they hunt Wirepa and his warriors for the rest of the film. Though outnumbered, Hongi and the monster have the dead on their side.



Rolleston's Maori tribesman seeks revenge.

Fraser shows great confidence behind the camera. He may embellish Maori traditions and make his caped, bloodthirsty warriors pronounce a Shakespearean aside now and then when they address Wirepa as "Milord," but he never makes fun of these cannibals who flick their tongues out in contemptuous challenge to enemies.

Cinematography by Leon Narbey is nothing short of sumptuous, giving the action a mythic-world dimension, which also is a side-effect of Don McGlashan's modern ethnic score, sometimes oppressively present but always atmospheric.

The characters are all well-drawn and acting is tough, iconic and credible, particularly the mask-like Makoare, a face from the *The Lord of the Rings* trilogy. Rolleston makes a noble, preternaturally calm Everyboy intent on his coming-of-age quest. As the villain, Tuhaka is superbly fearless and irreverent, protected by his arrogance and good looks up to the finale.

*Special Presentation*

**Cast** James Rolleston, Lawrence Makoare, Te Kohe Tuhaka

**Director** Toa Fraser

*108 minutes*

PREMIER SPONSOR

The New York Times

PLATINUM SPONSOR

euphoria  
Calvin Klein

OFFICIAL AUCTION  
PARTNER

CHARITYBUZZ

# GOTHAM

INDEPENDENT FILM  
AWARDS

DECEMBER 1  
2014

6:30  
CIPRIANI  
WALL STREET  
NEW YORK

ifp

The Gotham Independent Film Awards, selected by distinguished juries and presented in New York City, the home of independent film, are the first honors of the film award season. This public showcase honors the filmmaking community, expands the audience for independent films, and supports the work that IFP does behind the scenes throughout the year to bring such films to fruition.

**TICKETS,  
TABLES AND  
VIP PACKAGES  
AVAILABLE**

[gotham.ifp.org/purchase](http://gotham.ifp.org/purchase)

or call Steven Pfeiffer,  
Development Manager:  
spfeiffer@ifp.org  
212.465.8200x219

# FESTIVAL SCREENING GUIDE

## TODAY

**8:30 A.M. *Manglehorn***, Scotiabank 2, Scotiabank Theatre, Press & Industry, Special Presentations; ***Paper Planes***, Scotiabank 9, Scotiabank Theatre, Press & Industry, TIFF Kids

**8:45 A.M. *Beyond the Lights***, Scotiabank 3, Scotiabank Theatre, Press & Industry, Special Presentations; ***Pride***, Scotiabank 4, Scotiabank Theatre, Press & Industry, Special Presentations; ***Stories of Our Lives***, Cinema 3, TIFF Bell Lightbox, Public, Discovery; ***The New Girlfriend***, Scotiabank 1, Scotiabank Theatre, Press & Industry, Gala Presentations

**9:00 A.M. *A Midsummer Night's Dream***, Scotiabank 7, Scotiabank Theatre, Press & Industry, 2014, MAV; ***Los Hongos***, Scotiabank 8, Scotiabank Theatre, Press & Industry, ***Discovery***; ***Red Army***, Scotiabank 13, Scotiabank Theatre, Press & Industry, TIFF Docs; ***Short Cuts Canada Programme 1***, Cinema 4 - Paul & Leah Atkinson Family Cinema, TIFF Bell Lightbox, Public, 2014, SCC; ***The Theory of Everything***, Princess of Wales, Princess of Wales, Press & Industry, Special Presentations

**9:15 A.M. *Confession***, Cinema 2, TIFF Bell Lightbox, Public, City to City; ***Teen Lust***, Scotiabank 6, Scotiabank Theatre, Press & Industry, Contemporary World Cinema; ***Tour de Force***, Scotiabank 14, Scotiabank Theatre, Press & Industry, Contemporary World Cinema

**9:30 A.M. *Itsi Bitsi***, The Bloor Hot Docs Cinema, Public, Contemporary World Cinema; ***The Price We Pay***, Jackman Hall, AGO, Public, TIFF Docs

**9:45 A.M. *Boychoir***, Isabel Bader Theatre, Isabel Bader, Public, Gala Presentations

**10:00 A.M. *Men, Women & Children***, Cinema 1, TIFF

Bell Lightbox, Public, Special Presentations; ***Short Cuts Connections: Roundtables with Canadian Experts***, Vimeo Industry Convergence Centre - Room B, Canadian Broadcasting Centre, Industry Programming, Industry Conference Sunday, September 7 - Distribution; ***State of: Distribution***, Glenn Gould Studio, Canadian Broadcasting Centre, Industry Programming, Industry Conference Sunday, September 7 - Distribution

**10:30 A.M. *Industry Dialogues: Day-and-Date Release Models***, Glenn Gould Studio, Canadian Broadcasting Centre, Industry Programming, Industry Conference Sunday, September 7 - Distribution; ***They Have Escaped***, Scotiabank 9, Scotiabank Theatre, Press & Industry, Vanguard

**10:45 A.M. *Murder in Pacot***, Cinema 3, TIFF Bell Lightbox, Public, Masters

**11:00 A.M. *Manglehorn***, Winter Garden Theatre, Elgin/Winter Garden Theatres, Public, Special Presentations; ***The Face of an Angel***, Scotiabank 2, Scotiabank Theatre, Press & Industry, Masters

**11:15 A.M. *Margarita, With a Straw***, Scotiabank 13, Scotiabank Theatre, Press & Industry, Contemporary World Cinema; ***The Dark Horse***, Scotiabank 8, Scotiabank Theatre, Press & Industry, Contemporary World Cinema; ***This Is Where I Leave You***, Scotiabank 1, Scotiabank Theatre, Press & Industry, Gala Presentations; ***Tokyo Fiancee***, Scotiabank 4, Scotiabank Theatre, Press & Industry, Contemporary World Cinema

**11:30 A.M. *Episode of the Sea***, Scotiabank 6, Scotiabank Theatre, Press & Industry, Wavelengths; ***Pawn Sacrifice***, Scotiabank

3, Scotiabank Theatre, Press & Industry, Gala Presentations; ***The Cobbler***, Scotiabank 14, Scotiabank Theatre, Press & Industry, Special Presentations; ***The Riot Club***, Visa Screening Room (Elgin), Elgin/Winter Garden Theatres, Public, Gala Presentations

**11:45 A.M. *Black Souls***, Scotiabank 10, Scotiabank Theatre, Press & Industry, Contemporary World Cinema; ***Papa Machete***, Scotiabank 5, Scotiabank Theatre, Press & Industry, Short Cuts International Programme 2; ***Short Cuts Connections: Roundtables with International Experts***, Vimeo Industry Convergence Centre - Room B, Canadian Broadcasting Centre, Industry Programming, Industry Conference Sunday, September 7 - Distribution; ***Short Cuts International Programme 2***, Scotiabank 5, Scotiabank Theatre, Press & Industry, Short Cuts International; ***Telefilm Canada's Talent to Watch: Where Is my Audience?***, Glenn Gould Studio, Canadian Broadcasting Centre, Industry Programming, Industry Conference Sunday, September 7 - Distribution; ***The Equalizer***, Scotiabank 12, Scotiabank Theatre, Press & Industry, Gala Presentations

**12:00 P.M. *Do I Sound Gay?***, Ryerson Theatre, Ryerson, Public, 2014, MAV; ***Infinitely Polar Bear***, Scotiabank 11, Scotiabank Theatre, Press & Industry, Gala Presentations; ***Sand Dollars***, Scotiabank 7, Scotiabank Theatre, Press & Industry, Contemporary World Cinema; ***Top Five***, Princess of Wales, Public, Special Presentations

**12:15 P.M. *National Gallery***, Jackman Hall, AGO, Public, TIFF Docs; ***X + Y***, Cinema 2, TIFF Bell Lightbox, Public, Discovery

**12:30 P.M. *Gentlemen***, The Bloor Hot Docs Cinema,



Public, Special Presentations; ***Pride***, Isabel Bader Theatre, Isabel Bader, Public, Special Presentations; ***While We're Young***, Roy Thomson Hall, Public, Special Presentations

**12:45 P.M. *Beats of the Antonov***, Scotiabank 9, Scotiabank Theatre, Public, TIFF Docs

**1:00 P.M. *The New Girlfriend***, Cinema 1, TIFF Bell Lightbox, Public, Gala Presentations

**1:15 P.M. *Pasolini***, Scotiabank 2, Scotiabank Theatre, Press & Industry, Special Presentations

**1:30 P.M. *Bang Bang Baby***, Scotiabank 6, Scotiabank Theatre, Press & Industry, Discovery; ***Paper Planes***, Scotiabank 13, Scotiabank Theatre, Public, TIFF Kids; ***Tusk***, Scotiabank 1, Scotiabank Theatre, Press & Industry, Midnight Madness; ***Tusk***, Scotiabank 4, Scotiabank Theatre, Press & Industry, Midnight Madness

**1:45 P.M. *Life in a Fishbowl***, Scotiabank 8, Scotiabank Theatre, Public, Discovery; ***Short Cuts Canada Programme 2***, Scotiabank 5, Scotiabank Theatre, Press & Industry, 2014, SCC; ***Venice***, Cinema 4 - Paul & Leah Atkinson Family Cinema, TIFF Bell Lightbox, Public, Contemporary World Cinema

**2:00 P.M. *Industry Dialogues: VoD-vs-SVoD***, Glenn Gould Studio, Canadian

Broadcasting Centre, Industry Programming, Industry Conference Sunday, September 7 - Distribution; ***Merchants of Doubt***, Scotiabank 11, Scotiabank Theatre, Press & Industry, TIFF Docs; ***Miss Julie***, Winter Garden Theatre, Elgin/Winter Garden Theatres, Public, Special Presentations; ***Songs From the North***, Cinema 3, TIFF Bell Lightbox, Public, Wavelengths; ***The Yes Men Are Revolting***, Scotiabank 14, Scotiabank Theatre, Public, TIFF Docs; ***Three Hearts***, Scotiabank 3, Scotiabank Theatre, Press & Industry, Special Presentations; ***Tigers***, Scotiabank 10, Scotiabank Theatre, Press & Industry, Contemporary World Cinema; ***Vimeo Lab Session: Filmmaker's Guide to the (Distribution) Galaxy***, Vimeo Industry Convergence Centre - Room A, Canadian Broadcasting Centre, Industry Programming, Industry Conference Sunday, September 7 - Distribution

**2:15 P.M. *Tu Dors Nicole***, Scotiabank 7, Scotiabank Theatre, Press & Industry, Contemporary World Cinema

**2:45 P.M. *Roger Waters The Wall***, Ryerson Theatre, Ryerson, Public, Special Presentations

**3:00 P.M. *The Good Lie***, Visa Screening Room (Elgin), Elgin/Winter Garden Theatres, Public, Special Presentations; ***The Reach***, Scotiabank 12, Scotiabank Theatre, Press & Industry,



Robert Connolly's  
Paper Planes

Special Presentations; **Where I Am King**, Scotiabank 9, Scotiabank Theatre, Public, Contemporary World Cinema

**3:15 P.M. *Magical Girl***, Scotiabank 2, Scotiabank Theatre, Public, Discovery; ***Mavericks Conversation With Jon Stewart***, Princess of Wales, Princess of Wales, Public, 2014, MAV; ***Samba***, Roy Thomson Hall, Public, Gala Presentations; ***Tokyo Fiancee***, Cinema 2, TIFF Bell Lightbox, Public, Contemporary World Cinema

**3:30 P.M. *IndieWIRE @ the Festival***, Vimeo Industry Convergence Centre - Room B, Canadian Broadcasting Centre, Industry Programming, Industry Conference Sunday, September 7 - Distribution

**3:45 P.M. *Wet Bum*** preceded by ***Red Alert***, Isabel Bader Theatre, Isabel Bader, Public, Discovery; ***Kabukicho Love Hotel***, Scotiabank 4, Scotiabank Theatre, Public, Contemporary World Cinema; ***The Vanished Elephant***, Scotiabank 5, Scotiabank Theatre, Press & Industry, Discovery

**4:00 P.M. *Meet Me in Montenegro***, Cinema 1, TIFF Bell Lightbox, Public, Contemporary World Cinema; ***OBRA***, Cinema 4 - Paul & Leah Atkinson Family Cinema, TIFF Bell Lightbox, Public, Discovery

**4:15 P.M. *Atlantic***,

Scotiabank 11, Scotiabank Theatre, Press & Industry, Discovery; ***Gemma Boverly***, Scotiabank 13, Scotiabank Theatre, Public, Special Presentations; ***Kill Me Three Times***, Scotiabank 3, Scotiabank Theatre, Public, Contemporary World Cinema; ***Love in the Time of Civil War***, Jackman Hall, AGO, Public, Contemporary World Cinema; ***Secrets of War***, Cinema 3, TIFF Bell Lightbox, Public, TIFF Kids; ***Tales***, Scotiabank 6, Scotiabank Theatre, Press & Industry, Contemporary World Cinema

**4:30 P.M. *The Farewell Party***, Scotiabank 14, Scotiabank Theatre, Public, Contemporary World Cinema

**4:45 P.M. *Moguls: Distribution***, Glenn Gould Studio, Canadian Broadcasting Centre, Industry Programming, Industry Conference Sunday, September 7 - Distribution; ***Tales of the Grim Sleeper***, Scotiabank 7, Scotiabank Theatre, Press & Industry, TIFF Docs

**5:00 P.M. *I Am Not Lorena***, Scotiabank 8, Scotiabank Theatre, Public, Discovery

**5:15 P.M. *Black and White***, Scotiabank 1, Scotiabank Theatre, Public, Gala Presentations

**5:30 P.M. *Industry Happy Hour***, Filmmakers' Lounge, Canadian Broadcasting Centre, Industry Programming, Industry Conference Sunday, September 7 - Distribution; ***Iraqi Odyssey***, Scotiabank 9, Scotiabank Theatre, Public, TIFF Docs; ***My Old Lady***, Winter Garden Theatre, Elgin/Winter Garden Theatres, Public, Special Presentations; ***The Reach***, Scotiabank 12, Scotiabank Theatre, Public, Special Presentations

**6:00 P.M. *Cart***, Cinema 2, TIFF Bell Lightbox, Public,

City to City; ***John Kong***, The Steve & Rashmi Gupta Family Stage, King Street, Public, The Rdio Music Zone and Steve & Rashmi Gupta Family Stage; ***Ned Rifle***, Ryerson Theatre, Ryerson, Public, Special Presentations; ***The Theory of Everything***, Princess of Wales, Public, Special Presentations

**6:15 P.M. *Red Rose***, Scotiabank 5, Scotiabank Theatre, Press & Industry, Contemporary World Cinema; ***Time Out of Mind***, Visa Screening Room (Elgin), Elgin/Winter Garden Theatres, Public, Special Presentations

**6:30 P.M. *1001 Grams***, Cinema 1, TIFF Bell Lightbox, Public, Masters; ***Behavior***, Scotiabank 11, Scotiabank Theatre, Press & Industry, Contemporary World Cinema; ***From What Is Before***, Cinema 4 - Paul & Leah Atkinson Family Cinema, TIFF Bell Lightbox, Public, Wavelengths; ***Monsoon***, Scotiabank 2, Scotiabank Theatre, Public, TIFF Docs; ***This Is Where I Leave You***, Roy Thomson Hall, Public, Gala Presentations

**6:45 P.M. *Charlie's Country***, Scotiabank 3, Scotiabank Theatre, Public, Contemporary World Cinema; ***Felix and Meira***, Cinema 3, TIFF Bell Lightbox, Public, Contemporary World Cinema; ***Hyena***, The Bloor Hot Docs Cinema, Public, Vanguard; ***Lulu***, Scotiabank 6, Scotiabank Theatre, Press & Industry, Contemporary World Cinema; ***Sand Dollars***, Isabel Bader Theatre, Isabel Bader, Public, Contemporary World Cinema

**7:00 P.M. *Senza Nessuna Pietà***, Scotiabank 7, Scotiabank Theatre, Press & Industry, Discovery; ***Short Cuts International Programme 3***, Scotiabank 14, Scotiabank Theatre, Public, Short Cuts International;

***Spring***, Scotiabank 4, Scotiabank Theatre, Public, Vanguard; ***This Is My Land***, Scotiabank 13, Scotiabank Theatre, Public, TIFF Docs

**7:15 P.M. *Don't Go Breaking My Heart 2***, Scotiabank 10, Scotiabank Theatre, Press & Industry, Special Presentations; ***Wavelengths 3: Tales Told***, Jackman Hall, AGO, Public, Wavelengths

**7:30 P.M. *Voice Over***, Scotiabank 8, Scotiabank Theatre, Public, Contemporary World Cinema

**7:45 P.M. *Re-Sounding the Films of Norman McLaren***, The Steve & Rashmi Gupta Family Stage, King Street, Public, The Rdio Music Zone and Steve & Rashmi Gupta Family Stage

**8:00 P.M. *Mavericks Conversation With Reese Witherspoon***, Glenn Gould Studio, Canadian Broadcasting Centre, Public, 2014, MAV

**8:30 P.M. *Beyond the Lights***, Scotiabank 12, Scotiabank Theatre, Public, Special Presentations; ***Bird People***, Scotiabank 1, Scotiabank Theatre, Public, Contemporary World Cinema; ***In the Crosswind***, Scotiabank 5, Scotiabank Theatre, Press & Industry, Contemporary World Cinema; ***The Last Five Years***, Ryerson Theatre, Ryerson, Public, Special Presentations

**8:45 P.M. *Hector and the Search for Happiness***, Winter Garden Theatre, Elgin/Winter Garden Theatres, Public, Special Presentations

**9:00 P.M. *I Am Here***, Scotiabank 11, Scotiabank Theatre, Press & Industry, TIFF Docs; ***Second Coming***, Cinema 2, TIFF Bell Lightbox, Public, Discovery; ***Songs She Wrote About People She Knows***, Scotiabank 6, Scotiabank Theatre, Press & Industry, Discovery

**9:15 P.M. *Hungry Hearts***, Cinema 1, TIFF Bell Lightbox, Public, Special Presentations; ***The World of Kanako***, Isabel Bader Theatre, Isabel Bader, Public, Vanguard; ***The Years of Fierro***, Scotiabank 9, Scotiabank Theatre, Public, TIFF Docs

**9:30 P.M. *A Single Word***, Jackman Hall, AGO, Public, Wavelengths; ***Alive***, Cinema 3, TIFF Bell Lightbox, Public, City to City; ***Breakup Buddies***, Princess of Wales, Public, Special Presentations; ***Love & Mercy***, Visa Screening Room (Elgin), Elgin/Winter Garden Theatres, Public, Special Presentations; ***Modris***, Scotiabank 7, Scotiabank Theatre, Press & Industry, Contemporary World Cinema; ***Red Rose***, Scotiabank 13, Scotiabank Theatre, Public, Contemporary World Cinema; ***The Equalizer***, Roy Thomson Hall, Public, Gala Presentations; ***The Valley Below***, Scotiabank 2, Scotiabank Theatre, Public, Discovery

**9:45 P.M. *Jason Collett***, The Steve & Rashmi Gupta Family Stage, King Street, Public, The Rdio Music Zone and Steve & Rashmi Gupta Family Stage; ***La Salada***, Scotiabank 3, Scotiabank Theatre, Public, Discovery; ***Short Cuts Canada Programme 3***, Scotiabank 14, Scotiabank Theatre, Public, 2014, SCC; ***Tusk***, The Bloor Hot Docs Cinema, Public, Midnight Madness; ***[REC]4 Apocalypse***, Scotiabank 10, Scotiabank Theatre, Press & Industry, Midnight Madness

**10:00 P.M. *Heaven Knows What***, Scotiabank 4, Scotiabank Theatre, Public, Wavelengths; ***The Little Death***, Scotiabank 8, Scotiabank Theatre, Public, Discovery

**11:59 P.M. *It Follows***, Ryerson Theatre, Ryerson, Public, Midnight Madness **TIFF**

# 8 Decades of *The Hollywood Reporter*

The most glamorous and memorable moments from a storied history



Jewison and Fonda attended the Toronto premiere of *Agnes of God* on Sept. 9, 1985. Held at the York Theatre, it doubled as a benefit for the Stratford Festival, an Ontario theater company.

## In the 1980s, Jane Fonda Promoted Fitness on the Set of *Agnes of God*

**E**VERY MORNING AT 8:30, the cast and crew of *Agnes of God* would follow Jane Fonda's lead as she worked them into shape. It was the early 1980s and Fonda's exercise videos, based on her best-seller, *Jane Fonda's Workout Book*, had sold millions of copies. The actress brought her fitness evangelism to the Ontario, Canada, set of *Agnes*, about a novice nun (Meg Tilly), who gives birth to a baby and says the child was born from an immaculate conception.

Every person but one participated in the lively morning routine. When *Agnes* director Norman Jewison asked Anne Bancroft, who played Miriam Ruth, the Mother Superior, where she was, she replied, "I was praying."

That's what had drawn Jewison to cast Bancroft and Fonda against each other. Fonda, in the role of Dr. Livingston, the court-appointed psychiatrist charged with examining Agnes after she is accused of killing her child, was the opposite of

Bancroft and her character, both of whom had a strong connection with Catholicism. "I think since we were dealing with such treacherous stuff as in miracles, [Fonda] seemed to have both feet planted on the ground," says Jewison. "She's a very strong individual in her thinking, her attitude and approach to life. I just felt like she was the epitome of that kind of person."

The film, which *THR* called "a spare and powerful story, radiating with warmth," ultimately earned three Oscar nominations,

THURSDAY, AUGUST 15, 1985

### Film Review

#### 'Agnes of God'

By DUANE BYRGE

The human need to believe in things that can't be explained is eloquently and wondrously conveyed in "Agnes of God," Norman Jewison's screen adaptation of the Tony Award-winning play.

**AGNES OF GOD**  
Columbia

Producers: Patrick Palmer, Norman Jewison  
Director: Norman Jewison  
Screenwriter: John Pielmeier  
Based upon the stage play by John Pielmeier  
Director of photography: Sven Nykvist  
Production designer: Ken Adam  
Editor: Charles Milhaupt  
Associate producers: Bonnie Palt-Wood, Renee April  
Costume designer: Gwyneth Dwyer  
Music: Metro-Goldwyn-Mayer  
Cast: Jane Fonda, Anne Bancroft, Meg Tilly, Anne Francis, Winston Rekert, Gratien Gelinas, Guy Horman, Gabriel Arcand, Françoise Faucher  
Running time: 98 minutes  
MPAA Rating: PG-13

ning Broadway play. In a 20th century society, thought post-Christian in many quarters, a "leap of faith" has hurdles of law, psychiatry and, perhaps most ominously, institutionalized religion. "Agnes of God" confronts the chasm that exists between

simple faith and modern life. It is a spare and powerful story, radiating with warmth and implication. Stunning performances by Meg Tilly, Jane Fonda and Anne Bancroft should insure a beneficial box office for Columbia Pictures. Platformed release, with building word of mouth, should attract audience members who never had the opportunity to see the play.

Meg Tilly stars as Agnes, a child-like nun, who has given birth to a baby in her rural Toronto cloister. Within moments of the delivery, the baby is found strangled, hidden in a wastebasket in Tilly's room. She claims no knowledge of the baby or the impregnation.

Into this potentially headline-building situation, a forensic psychiatrist (Jane Fonda) is dispatched. Neither the courts nor the church are eager to dramatize the situation: it is both an embarrassment and anomaly to them, a situation their structures and bureaucracies cannot handle.

Clearly, it passeth their understanding. While "Agnes of God" has an

— continued on page 18

including a lead actress nom for Bancroft. Thirty years on, Fonda, now 76, finds herself an Emmy nominee for HBO's *The Newsroom* and is in production on the Netflix series *Grace and Frankie*. Her latest film, *This Is Where I Leave You*, has its world premiere here Sept. 7.

— ILANA LIFSHITZ

# EUROPEAN FILM MARKET – IT ALL STARTS HERE.

5–13 Feb 2015

Early Bird  
Registration  
starting Nov 1.

[WWW.EFM-BERLINALE.DE](http://WWW.EFM-BERLINALE.DE)



EUROPEAN  
FILM MARKET  
**efm**



# DUBAI

## THE WORLD IN ONE LOCATION



لجنة دبي للإنتاج التلفزيوني والسينمائي  
Dubai Film and TV Commission

[www.filmdubai.gov.ae](http://www.filmdubai.gov.ae)

Dubai Film and TV Commission

@filmdubai

## THE LOCATION OF CHOICE FOR PRODUCTION EXCELLENCE

State-of-the-art sound stages with a built-up area of 6,049 sq.m (65,118 sq.ft)

Warehouses, indoor water tanks, office spaces, a 278,709 sq.m (3 million sq.ft) backlot, and a variety of supporting ancillary services

 **DUBAI** STUDIO CITY

A member of  **TECOM** INVESTMENTS

[www.dubaistudiocity.ae](http://www.dubaistudiocity.ae)

